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The Classical Journal

EDITED BY THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH
WITH THE CO-OPERATION OF THE CLASSICAL ASSOCIATION OF NEW ENGLAND
AND THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

Volume XIX

JANUARY 1924

Number 4

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THE TORCH PRESS
CEDAR RAPIDS, IOWA

THE CAMBRIDGE UNIVERSITY PRESS, LONDON
THE MARUZEN-KABUSHIKI-KAISHA, TOKYO, OSAKA, KYOTO
FUKUOKA, SOKA
THE MISSION BOOK COMPANY, SHANGHAI

THE CLASSICAL JOURNAL

Edited by the Classical Association of the Middle West and South, with the cooperation of the Classical Association of New England and the Classical Association of the Pacific States

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The Classical Journal is published monthly except in July, August, and September by The Royal Press, Cedar Rapids, Iowa. The subscription price is \$2.00 per year; the price of single copies is 20 cents. Orders for service of less than a half-year will be charged at the single-copy rate. Postage is prepaid by the publishers on all orders from the United States, Mexico, Cuba, Porto Rico, French Colonies, Republic of Panama, Bolivia, Columbia, Honduras, Nicaragua, Port Hawaiian Islands, Philippines Islands, Guam, Samoa Islands, Shanghai. For all other countries in the Postal Union, an extra charge of 15 cents is made on annual subscriptions (total \$3.15); on single copies 3 cents (total 38 cents).

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Entered as second-class matter at the Post Office at Cedar Rapids, Iowa, on October 16, 1922, under Act of Congress, 1922. Postage paid at the special rate of postage provided for in Section 1103, Act of October 3, 1917, (renewed) on October 16, 1922.

THE CLASSICAL JOURNAL

VOLUME XIX

JANUARY, 1924

NUMBER 4

Editorial

A SCARCITY OF LATIN TEACHERS

Among the most insidious arguments used by those who would discourage the study of Latin among high school and college students is that this study has been falling off to such an extent in the schools that there is less and less demand for teachers of Latin and soon there will be none at all. The vocational incentive, that of studying in preparation to teach Latin, is thus quenched at the very source.

This statement is a poisonous and wanton perversion of the truth, and must be vigorously combatted by those who know the facts and would not see our supply of Latin teachers to a dangerous degree imperilled.

We have been at some pains to discover the truth as to the demand for Latin teachers in the country and the way in which this demand is being met. The fact revealed by our investigations is that there is an urgent and wide spread call for teachers of Latin and an altogether inadequate supply of well prepared, or even ill prepared teachers to answer this call. Evidence in support of this statement is as follows:

New York: "The friends of Latin have more reason to fear that in the years just ahead they will not have teachers of Latin than they will not have pupils in Latin to teach." University of the State of New York Bulletin, No. 773, January 1, 1923, page 22.

Missouri: "I have had calls for teachers (of Latin) almost every day this summer that I could not meet." T. Jennie Green, State Teachers College, Kirksville, Mo., July 26, 1921.

Texas: "There is a great shortage of teachers where it (Latin) is wanted." W. J. Battle, University of Texas, Jan. 6, 1923.

Indiana: "For twenty years the Teachers' Employment Bureau of Indiana University has seldom had a sufficient supply to meet

the urgent requests for teachers in Latin. In recent years the demand has been on the increase." John W. Cravens, Secretary. *Iowa*: "Last year the committee had 291 calls for Latin teachers. Only 54 candidates . . . were available to supply the demand." University of Iowa Service Bulletin, Vol. V, No. 18, April 30, 1921.

Professor Magnuson reported from the records of the Committee on Recommendations at the University that last year (1922) 150 communities made 195 calls for Latin teachers. To meet this demand there were 36 registrants, mostly teachers in the field, who offered Latin as their first subject. This situation makes it clear that Latin teachers should urge their better students to continue the study of Latin and to prepare themselves to teach it. The demand for Latin teachers is strong again this year. In addition to good high school positions several desirable college positions for those who have had graduate work have been available.

Illinois: Dr. Mary O. Hoyt, Secretary of the Board of Recommendations of The University of Chicago, writes (November, 1923): "During the past year we had calls for Latin teachers as follows: In colleges and universities for Latin only, seven; in combination with some other subject, eight; in normal schools for Latin only, two; in high schools for Latin only, thirty; for Latin in combination with some other subject, fifty-seven; a total of one hundred and four people.

During this year we had registered for Latin sixty-three people, ten of whom were prepared to teach Latin in high school as a minor subject only. Of the graduate group, which numbered thirty-two, twelve had their Doctor's degrees, most of whom already had desirable positions and were looking for some improvement, and twelve were Masters who were already getting two thousand dollars or more. In the high school group there were six inexperienced people. This shows a hopelessly inadequate supply of teachers prepared to teach Latin."

Professor H. J. Barton, of the University of Illinois, writes (November, 1923): "Answering your letter of November twenty-sixth, I am glad to give you the following information. During the last academic year, we had calls for one hundred and thirty-nine Latin teachers, that is, for those who would teach Latin in whole or in part. We placed eight to teach Latin alone; seventeen where Latin was the chief subject; twenty where some other was the chief, but Latin was included. The largest com-

bination call was for Latin and English; close to it stood Latin and French, and not far behind, Latin and History."

Ohio: The following is an extract from a letter by Professor Arthur W. Hodgman of the Ohio State University: "From every side there comes to me the cry of the scarcity of competent Latin teachers. This scarcity seems to be coincident with an increased interest on the part of pupils in high schools, and, if the pupils of the next few years have to be taught by those who are poorly prepared to teach the subject, there seems to be grave danger that the revival of interest may be counterbalanced by poor teaching, and its value lost. I know of one college teacher, in another state, who tells her students that they are not to look her in the eye, when they meet her after they go out to teach, unless they can tell her they have sent her two pupils each year. It is said she probably has a twinkle in her eye as she says so, but the need of some such warning still seems to be very real. If the good teachers do not look out for such things, the time may come when even they may have no Latin classes."

California reports a similar shortage of teachers of Latin, and it is easy to see that this situation is by no means confined to any locality, but is country wide.

So far, then, from being a matter of discouragement to those who would prepare to teach Latin, the present status is a loud and imperative challenge to many of our best and most ambitious young men and women in both high school and college to devote themselves to a subject to the teaching of which, for centuries past, hundreds of the brightest students in every generation have been drawn.

This demand for Latin teachers might arise because of a decreasing supply of teachers due to the spread of the discouraging propaganda mentioned at the beginning of this editorial, or it might arise because of the decreasing number of students of Latin in the schools. But this latter cause at once disappears before the undoubted fact that the *number of students studying Latin in the secondary schools of the United States has been increasing very rapidly in the last few years.* The statistical summaries now being tabulated by the United State Bureau of Education in Washington prove this conclusively. Our latest advices also show that the enrollment in Latin slightly exceeds the total combined enrollment in all the other foreign languages.

And just here and because of this increasing number of students, it is necessary to take very seriously a sentence from Professor Hodgman's letter quoted above: "This scarcity seems to be coincident with an increased interest on the part of pupils in high schools, *and if the pupils of the next few years have to be taught by those who are poorly prepared to teach the subject, there seems to be grave danger that the revival of interest may be counterbalanced by poor teaching and its value lost.*"

Read also again this paragraph from the article on "A State-Wide Survey in Latin" in the December number of the JOURNAL by Mr. S. Dwight Arms, of the Department of Education in the University of the State of New York:

It must be as true in other states as in New York that too many people of meager preparation and of narrow horizon for their tasks are called on to teach Latin in the secondary schools. A considerable number of them never had any Latin in college, many others only one year of Latin. Some of them are graduates of normal schools in which no Latin is offered. In these groups few had a thought of teaching Latin when they were students. Against their wills Latin was thrust upon them when they took up their duties in the schools. The assignment was justified by the principal and acquiesced in by the teacher on the grounds of emergency. There was no one else on the staff who could take the Latin classes.

If this state of things continues for long and extensively, we surely cannot hope to hold the increasing numbers of students who are turning to us. The obvious thing is to increase the number of the well prepared teachers of Latin so that not only the future but the present demand may be met. There are just three classes of people who can possibly take immediate or early action: (1) the good and experienced teachers who already occupy positions of influence; (2) the inexperienced, ill-prepared teachers who have had Latin classes thrust upon them over their protest; (3) professors of Latin and heads of departments in college who have the classical interests at heart.

What can they do? The first class can help the second class along the road of rapid improvement by pointing out the opportunities in the way of correspondence and summer teacher's train-

ing courses in Latin, and by doing missionary work among their brighter and more advanced pupils, planting in them the ambition to teach the classics.

The second class can help themselves (if their case is not quite hopeless) by striving in every possible way to improve in a technical knowledge of Latin and the methods of teaching it, by reading assiduously the numerous helpful articles and hints always to be found in the JOURNAL, by taking advantage of courses offered in extension and summer schools both in Latin itself and in method, and especially by hard and careful work over each daily lesson, with the view to making the utmost possible out of the present bad situation. The third class can see to it that adequate courses, both resident and extension, are provided for those who would prepare themselves for the career of the Latin teacher, and can everlastingly have an eye out for the gifted student who ought to devote himself to the teaching of the classics.

These advantages cannot be secured and improvements made if we simply read these pages, deplore the situation, and then let it all fade away from our minds. Traditionally, the classics have always been the best taught subjects in our schools. To a wide extent this is still true. Let each teacher in his own place and to the full extent of his own ability contribute of his best effort toward restoring and maintaining our old high tradition.

LEGEND AND HISTORY IN THE AENEID

By CHARLES KNAPP
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In 1887, Mr. C. E. Haskins, then Fellow and Classical Lecturer of St. John's College, Cambridge, published an annotated edition of the *Pharsalia*, the epic poem in which Lucan sought to portray the *bellum civile* between Julius Caesar and Pompey. To this edition Mr. W. E. Heitland, then Fellow and Tutor of the same College, contributed an Introduction, in which he wrote these sentences (xxxv):

It is clear enough that Lucan was at a great disadvantage in attempting to compose a poem on historical events of recent occurrence. Where details are well known, there is little scope for imagination save in deviation from truth.

One might make like comment on large parts of the *Bellum Punicum* of Naevius, the first native epic poem among the Romans, and on even larger parts of the *Annales* of Ennius — on all those parts, I mean, which dealt with the history of Rome as distinct from the legends which connected Rome with the Trojans, and more especially with Aeneas.¹ The point was

¹ On the development of the Trojan-Roman story see the paper by Henry Nettleship, entitled *The Story of Aeneas' Wanderings*, originally published in the *Journal of Philology*, but later incorporated in the Conington-Nettleship edition of *Vergil* (see the fourth edition, 2.xlv-lxiii). A brief, but excellent, treatment is given by Professor Gordon J. Laing, under the title *The Legend of the Trojan Settlement in Latium*, *The Classical Journal* 6 (1910), 51-57. In the second part of his paper (57-64), Professor Laing discussed the origin of the story, and reached conclusions sharply at variance with those current then among German scholars. He thinks that poets and annalists, building on the tradition that Aeneas escaped from Troy, invented the tales of Aeneas's wanderings; these tales ambitious settlements in various parts of the Mediterranean Basin used to further their claims to heroic founders. The story became current independently of the diffusion of the

well put, long ago, by W. Y. Sellar, *Roman Poets of the Republic*, 93 (Oxford, 1889), in his discussion of the *Annales* of Ennius:

The imagination of the poet employs itself more happily and legitimately in filling up or modifying a story that has been shaped by the fancies and feelings of successive generations, than in venturing to recast the facts that stand out prominently in the actual march of human affairs. By treating of contemporary events, the poem must have receded still further from the pure type of epic poetry; yet the later fragments of the work, while written with something of the minute and literal fidelity of a chronicle, may yet lay claim to poetic inspiration. They prove that the author was no unconcerned spectator and reporter of the events going on around him, but that his imagination was fired and his sympathies keenly interested by whatever, in speech and action, was worthy to live in the memory of the world.

If one wishes to see, concretely, how unpoetically real history might be chronicled in a piece professing to be an epic poem, we have only to look at the following fragment of Naevius's *Bellum Punicum*² (Frag. 22):

transit Melitam
Romanus exercitus, insulam integrum urit,
populatur, vastat, rem hostium concinnat.

An equally prosaic rendering would run something like this:

"The Roman army passes (over to) the Isle of Malta, an island as yet unscathed, burns it, wastes it, ravages it, and finishes the enemy's business."

Ennius also, as Mr. Dimsdale has remarked (*A History of Latin Literature* [New York, Appleton, 1915], 25), confused the provinces of epic and history. "Historic events are not the most suitable for epic treatment, and the more nearly contemporaneous they are the less suitable do they become." Furtive cult of Aphrodite. The cult merely helped to localize the story in various places, exactly as in other places accidental similarity of names localized the tale.

²I cite the text of Naevius as the fragments are printed and numbered by Ernst Diehl, *Poetarum Romanorum Veterum Reliquiae* (Bonn, Marcus and Weber, 1911).

ther, since the *Annales* treated a period embracing centuries, it inevitably lacked organic and structural unity, however deeply the author clung, in his portrayal of this long period, to a dominant idea, that of the greatness, ceaselessly expanding, of Rome.

Vergil, no less than Ennius was, from his earliest years, a deeply interested spectator of the events going on around him. In the ancient life of Vergil which has come down to us under the name of Donatus, but was, beyond question, written much earlier, by Suetonius, we read, in §§ 17-19, as follows:³

Catalepton et Priapea et Epigrammata et Diras, item Cirim et Culicem <scripsit>, cum esset annorum XVI Scripsit etiam de qua ambigitur Aetnam. Mox cum res Romanas inchoasset, offensus materia ad Bucolica transit. . . .

According to this tradition, which I am willing to accept, whether it comes only from Vergil himself, Ecl. 6. 1-5, or from that Eclogue reinforced by some independent authority utilized by Suetonius, the plan of writing an epic on the *res Romanae* belonged to Vergil's earliest years.⁴

Even when he first dreamed of writing an epic poem on the career of Rome, Vergil doubtless realized that he must, in some

³ The text of this and of other ancient Lives of Vergil may be found now, most conveniently, in E. Diehl, *Die Vitae Vergilianae und Ihre Antiken Quellen* (Bonn, Marcus and Weber, 1911).

⁴ Reference may be made here to a very suggestive paper, by Professor Duane Reed Stuart, Biographical Criticism of Vergil Since the Renaissance, University of North Carolina Studies in Philology 19 (1922), 1-30, especially 25-30. Professor Stuart thinks (28) that, where it is possible to bring statements in Donatus's < Suetonius's > Life of Vergil into connection with a passage in the Eclogues or in the Georgics, ". . . we may have one source only—the poems." With so temperate a declaration every one can—and will, agree. But Professor Stuart continues thus: "What the Life contains, is merely, in the final analysis, the fruit of inference based on the poems." So, after discussing, as an illustration, the passage cited above from Suetonius, he concludes: "The sole critical value of the sentence amounts to this: It shows how the ancient biographer or his source understood those much discussed lines of the poem" (that is, Eclogue 6. 1-5). It had been more in accord with his own critical principles, if in the quoted sentences Professor Stuart had said, in harmony with his initial, impeccable statement, "may be merely," etc., and "It may merely show," etc.

I note with satisfaction that, on page 2, Professor Stuart agrees that the Life of Vergil current under the name of Donatus is, "in most essentials,

way, combine legend and history. Naevius and Ennius had established for all time the convention of going back to the beginnings, and of finding those beginnings in the Trojan-Roman story.

Of the *Bellum Punicum* of Naevius we have, unhappily, but scanty fragments. These are, however, supplemented by statements made about the contents of the poem by ancient writers who do not quote the actual language of Naevius. One fragment (2) runs as follows:

Postquam avem aspexit in templo Anchisa,
sacra in mensa Penatium ordine ponuntur;
immolabat auream victimam pulcrum

"After Anchises had seen the omen-bringing bird within the holy reaches <of the skies>, the sacred things are set out in order on the table of the Penates; then he made sacrifice of a lovely victim, with gilded horns."

Another (4) takes this form:

noctu Troiad exibant amborum uxores capitibus opertis,
flentes ambae, abeuntes lacrimis cum multis

This passage Servius quotes as part of his note on *Aeneid* 3. 10, *litora . . . patriae lacrimans portusque relinquo et campos ubi Troia fuit* (said by Aeneas). Servius's entire note is interesting:

Amat poeta quae legit immutata aliqua parte vel personis ipsis verbis proferre. Naevius enim inducit uxores Aeneae et Anchisae cum lacrimis Ilium relinquentes his verbis, "Amborum . . . multis." Hoc iste Aenean eodem in tempore eiusdem rei causa inducit fecisse, cum dicit "litora . . . relinquo."

I supply *immutatis* with *personis*, and translate thus:

"Vergil loves to reproduce what he has read, sometimes with changes, sometimes word for word. But in the latter case he puts and, saving a possible interpolation or two, an abridgement of the sketch of Vergil composed by Suetonius . . ."

This is an important matter, one nowhere touched, so far as I have noted, by Professor Tenney Frank, in his book, *Vergil: A Biography* (New York, Holt, 1921). There the life is always (I think) credited, without comment, to Donatus. Again, if I mistake not, Professor Frank repeatedly treats "Donatus" as an independent authority.

the words into the mouth of a different character. For instance, it was the wives of Aeneas and Anchises that Naevius pictured, in these words, as leaving Ilium. . . . Under like circumstances Vergil makes Aeneas do the same sort of thing, and use like language."

In Aeneid 2.796-800 Aeneas speaks as follows:

Atque hic ingentem comitum adfluxisse novorum
invenio admirans numerum, matresque virosque,
collectam exilio pubem, miserabile volgus.
Undique convenere, animis opibusque parati,
in quascumque velim pelago deducere terras.

Part of Servius's note here runs thus:

Sane adamat poeta ea quae legit diverso modo proferre. Naevius Belli Punici primo de Anchisa et Aenea fugientibus haec ait. . . .

He then quotes three expressions from Naevius: *eorum sectum sequuntur multi mortales*, which, he says, is the original of Vergil's *invenio admirans numerum*; *multi alii e Troia strenui viri*, Vergil's *animis parati*; and *ubi foras cum auro illic exibant*, Vergil's *opibus instructi*.

In his note on Aeneid 1.170 Servius makes this interesting statement: Novam tamen rem Naevius Bello Punico dicit, unam navem habuisse Aeneam, quam Mercurius fecerit. On Aeneid 1.198 ff., Aeneas's heartening address to his comrades, Servius says: Et totus hic locus de Naevii Belli Punici libro translatus est.

In Aeneid 4. 8-9, Vergil introduces to us Dido's *soror unanima*, Anna. On 4.9 Servius writes: *Cuius filiae fuerint Anna et Dido Naevius dicit*. This brings to mind one other fragment of Naevius (14), which has given rise to much discussion:

blande et docte percontat Aenea quo pacto
Troiam urbem liquerit⁵

Who did the questioning? Is *Aenea* subject of *percontat*, or is it subject of *liquerit*? If Aeneas was the questioner, whom did he question? who was it that left Troy? Now, in point of fact we have absolutely no way of answering our own queries.

⁵ Lindsay, in his edition of Nonius, reads *Aeneas* and *liquisset* in both 335 and 474. In 335 the MSS give *liquisset*, in 474 they give *reliquisset*.

We owe the fragment to Nonius Marcellus (of the fourth century A. D.), who gives it twice in his work, *De Compendiosa Doctrina* (335, 474), a book which has been well called, in English, *A Dictionary of Republican Latin*. But Nonius cites the passage entirely without context, once merely to show that *linquo* may be used in the sense of *relinquo*, once merely to illustrate the use of *perconto* as an active verb, in contrast to the prevailing use of this verb as a deponent. In spite of all this, scholars, with Vergil of course in their minds, have at times decided that Dido was the questioner, and that *Aeneas* is subject of *liquerit*. We should still have a problem — to whom did Dido put the question? Now, if Naevius did in fact bring Dido and Aeneas together, if Dido was the questioner and Aeneas the questioned, there was at least one stroke of genius of the highest order in the *Bellum Punicum*, an anticipation of what the modern reader, at least, finds the most deeply moving part of the *Aeneid* itself. I may remark, however, that I am not at all convinced that Naevius made this anticipation.⁶

That Ennius too went back to Troy — to Anchises, Aeneas, Priam — is perfectly plain from the fragments of Book 1 of his *Annales*. Clear enough for our purposes, shorn though they are of their context, are such fragments as *cum veter occubuit Priamus sub Marte Pelasgo* (Vahlen,² *Annales* 17); *doctusque Anchisesque Venus quem pulchra dearum fari donavit, divinum pectus habere* (18-19); *Assaraco natus Capys optimus isque pium ex se Anchisen generat* (30-31). Especially interesting is the passage, one of the longest three we have from the *Annales*, that narrates the dream of Ilia (Rhea Silvia), whom Ennius made daughter of Aeneas — the dream that foreshadowed her marvelous destiny as wife, ultimately, of the Tiber god (35-51).⁷

⁶ Richard Heinze, in his *Vergils Epische Technik*,³ 115-116 (Leipzig, Teubner, 1915), inclines, in the text, to ascribe the anticipation to Naevius. But his long footnote shows, clearly, that he has no authority whatever for doing so. I was glad to find Professor Laing saying, in *The Classical Journal* 6.56, "It is not, however, certain that Fragment 24 <Diehl, 14> refers to Dido. . . ."

⁷ See Vahlen's notes on the passage, and compare especially Servius on *Aeneid* 6.777. We owe the fragment of Ennius to Cicero, *De Divinatione*

So much, then, for the convention in epic poetry. But more interesting — and more significant — is the fact that Livy, in the opening pages of his great prose history of Rome, makes reference to the fall of Troy, to the fact that the Greeks spared Antenor and Aeneas, to the fact that Antenor and Aeneas came safely to Italy, and to the events in Aeneas's career in Italy which culminated in his disappearance on the banks of the Numicius. This disappearance earlier writers had interpreted as Aeneas's translation to the skies — his deification. In his famous Preface (6-7), Livy plainly declares that these stories — which he evidently felt called upon to relate — had for him no belief-compelling power:⁸

Quae ante conditam condendamve urbem poetis magis decora fabulis quam incorruptis rerum gestarum monumentis traduntur, ea nec adfirmare nec refellere in animo est. Datur haec venia antiquitati ut miscendo humana divinis primordia urbium augustiora faciat; et si cui populo licere oportet consecrare origines suas et ad deos referre auctores, ea belli gloria est populo Romano ut, cum suum conditorisque sui parentem Martem potissimum ferat, tam et hoc gentes humanae patiantur aequo animo quam imperium patiuntur.

When Livy was writing these words, as indeed through all the years in which he was putting his first books into final form for publication, Vergil was busy with his Aeneid, so that the greatest poet and the greatest prose-writer of the time were simultaneously handling the same materials.

That Vergil and Livy, in treating the legends concerning the

1.40-41. In his annotated edition of *De Divinatione* 1, published as University of Illinois Studies in Language and Literature, Vol. VI, No. 2 (May, 1920), Professor Arthur Stanley Pease gives exactly the same text as Vahlen had given (1903). Grateful as I am to Professor Pease for his commentary on this important passage, I have to express my regret that he has left without notes some of its most difficult expressions.

⁸ I cannot refrain from calling attention to a very excellent discussion of Livy's attitude — his critical attitude — towards the "history" of the early period, by Professor M. H. Morgan, *Addresses and Essays*, 13-16 (New York, American Book Company, 1910). It is instructive to set this utterance of a scholar over against the dictum of Macaulay, in his essay on History, that ". . . no historian with whom we are acquainted has shown so complete an indifference to truth <as Livy>." Reading Plato, or Livy, with one's feet on the fender has its delights, but it has also its dangers.

early days of Rome, eclipsed all predecessors needs no demonstration. Of more importance by far is it to consider Vergil's handling of history, especially of history near to his own times.

Here immediately we see how far superior to the *Bellum Punicum* of Naevius and the *Annales* of Ennius the *Aeneid* is. In his opening verses (1.1-7) Vergil declares it to be his purpose to describe in his poem all that had made Rome what she was, in a word, to deal, even as Ennius had essayed to do, with the whole record of Rome, legendary and historical both. Then, after the brief appeal to the Muse (8-11), Carthage is at once brought in (12). From this point on, through Book 4, that is, through a third of the poem, Carthage is ever in the reader's mind and eye. Book 5 opens with the picture of Aeneas gazing back on Carthage lighted up by the flames of Dido's pyre. As we read the impassioned appeal of Iris, masquerading as the aged Beroe, to the sorrowing Trojan women (5.623-640), Carthage recurs to our thoughts, as it must have been in the thoughts of these stricken women. And, finally, in Book 6, Carthage is brought back once more to our minds by the account of Aeneas's meeting with the shade of *infelix Dido* (470-476).⁹

For half the *Aeneid*, then, every Roman reader competent to read the poem intelligently had Carthage continually in his mind. Yet nowhere have we actual chronicling of history. At the outset we are indeed reminded of the wealth and the power of Carthage, and of the wild energy with which she devoted herself to the pursuits of war; we learn, too, that she had, in Juno's favor, help divine. But all this is merely hinted; it is not set forth through concrete illustrations. Venus's account of the founding of Carthage, detailed as it is (1.338-368), takes us back to a time long prior to recorded history — to a time for which imagination, not historical records, supplied the details. How little historical the account is may be seen from the fact that, aside from the artificial harbors, which Vergil derived from facts of the structure of Carthage itself, all else — the *collis*, the

⁹ There are two striking references to Carthage in Book 10. See verses 12-14, 53-55.

arces, the *moles*, the *portae*, the *strepitus*, the *strata viarum*, the *theatrum* — Vergil has imaginatively transferred from Rome itself to Dido's city. By ascribing to *Carthago nova* an external splendor such as Rome herself had come to know, in fact and in potentiality, only through Julius Caesar and Augustus, Vergil, without at any point becoming the historian instead of the imaginative poet, made his readers feel already the might and the prowess of the nascent city, and to feel also its potentialities for harm to the Trojans, to Rome, in a form, too, most repugnant to Roman feeling, that is, under the leadership of a woman.

That, as they read of Dido, Roman readers thought of Cleopatra I have no doubt. I am as sure that Vergil *meant* them to think of Dido. Here we may turn, for illustration, to the poet who so often helps us to understand Vergil — his friend Horace. Read again, in the light of what I am trying to say, Carm. 1.37.1-12:

Nunc est bibendum, nunc pede libero
pulsanda tellus, nunc Salaribus
ornare pulvinar deorum
tempus erat dapibus, sodales.

Antehac nefas depromere Caecubum
cellis avitis, dum Capitolio
regina dementis ruinas
funus et imperio parabat

contaminato cum grege turpium
morbo virorum, quidlibet impotens
sperare fortunaque dulci
ebria.

Later in the Ode Horace calls Cleopatra a *fatale monstrum*. Especially significant is the strong feeling of this Ode, more than once breaking through all restraint, and leading to a roughness of syntax and verse almost without parallel in Horace — indeed, I think, without parallel, save in the passage so charged with exactly the opposite emotions — the propemphiton to Vergil (Carm. 1.3.1-8).

More than one critic, however, has failed to realize that Ver-

gil meant to condemn Dido wholly. Hence Dr. W. Warde Fowler did well, when, in his latest book, *Roman Essays and Interpretations* (Oxford, 1920), 185-188, he took pains to prove the point. He declares rightly, I think, that Vergil meant all his readers to see in Dido's passion for Aeneas the "fury of ungovernable love, love of the animal type," as contrasted with "the settled order, affection, and obedience, of the Roman family life." Again, he says (189), ". . . with true oriental ungovernableness < Dido > had given full way to her passion and deserted, in spite of *pudor*, her vows of loyalty to Sychaeus's memory." He concludes thus (189-190): ". . . < Vergil > has used all his resources to draw a woman whose real nature was that of Medea, of Clodia, of Cleopatra; women whose nature was utterly incompatible with all Roman ideals of family and social life."¹⁰

What has been said will become the more significant if we recall the fact that the story of Dido as portrayed by Vergil is markedly different from the form the story had in tradition. Compare here Henry Nettleship, *Vergil*, 58 (I cite in full, because the book has, I think, long been out of print):

The story of Dido was itself altered by Vergil in a way which is as striking and as characteristic as anything in the whole range of his poetry. The tradition as given by Timaeus and universally accepted in Vergil's time was that Dido, who had resolved to remain a widow after the murder of her husband, was pressed, not without threats, by a neighboring prince, Iarbas, to become his wife. Her own subjects urged her to comply; but she, professing that she was going to perform some rite which should absolve her from her vows, erected a great pile of wood near her palace, which she kindled, and then threw herself into the flames.

¹⁰ The reader of Plautus has an advantage, as he studies the Dido-Aeneas episode, when he recalls how often the word *amor*, used by Vergil of the passion of Aeneas as of Dido's (4.307, 532; compare 6.24, 442), is employed in the comedies of an illicit passion. *Amor*, as well as *voluptas*, may at any time take on a bad meaning.

I have not space to prove, in more detail, that Vergil unreservedly condemns Dido. To me the evidence for this statement is overwhelming. I would ask the reader, however, to note that, to my mind, Vergil condemns Aeneas, too, in unmeasured terms. On this point a little will be said below, in the text.

Let us return now to the passage in Book 1 in which we are introduced to Dido — the passage that prompted the reflections set forth in the three preceding paragraphs. I wish to dwell on the speech of Ilioneus (1.522-558), in itself a superb specimen of oratory, and of special use to our immediate inquiry. I give the speech in paraphrase, inserting in angular brackets the numbers of the verses in which a given thought is embodied:

"You are fortunate, favored by Jupiter himself, and powerful <522-523>, we are wretched <524-525>; out of your plenty and your power help us <525-526>. We mean you no harm <527-528>; indeed if we would, we could do you no harm <529>. We came not hither *nostra sponte* <530-538>. Yet, on your shores we have met strange treatment, treatment scarce conceivable within the pale of civilization <539-541>. Such conduct will meet its deserts at the hands of the gods <542-543>, or even at the hands of our King Aeneas, if he yet lives <544-548>, or of our countryman, *clarus Acestes*, King of Sicily <549-550>. So again we pray your aid, that we may go on to Italy <551-554>, or at least to Sicily and King Acestes <555-558>."

When Ilioneus begins by reminding Dido of her good fortune and her strength, he begins as the appellant to Jupiter does, when he addresses the god as *omnipotens*, or, more elaborately, as Venus does (1.229-230), as *O qui res hominum deumque aeternis regis imperiis et fulmine terres*. By his insistence on the pathetic contrast between Dido's might and good fortune, on the one hand, and the helplessness of the Trojans, on the other, Ilioneus at once puts Dido wholly in the wrong, should she refuse the aid he craves. The adjective *infandos* (in the cry *prohibe infandos a navibus ignis*, in 525), which touches lightly, as a sort of 'feeler,' the idea so fully elaborated in 539-543, drives this thought home again, and removes it from the sphere of common, everyday decency to the realm of religious observance. Having felt his way thus far, through 543, and having seen, no doubt, by the queen's bearing and gestures, that his points have gone home, without giving offence, he ventures, at the risk of being charged with inconsistency, to suggest, in 544-550, that after all the Trojans are not so helpless as they seem.

At least, they have a possible avenger in Aeneas, if he yet lives, and a surer avenger in Acestes, who but a few hours before was safe and sound in Sicily, presumably not far away. We may here compare, and yet contrast, Dido's own prayer, in 4.621-629, that out of her ashes may arise some day an avenger to punish the sons of Aeneas as they deserve (compare Aeneid 10. 12-14).

Piercing, indeed, is the pathos of this situation, in which Carthage has the power before which (Troy ==) Rome is kneeling in suppliace. Could a Roman, as he read all this, fail to lay to his soul the flattering unction that, after all, Rome triumphed over Carthage? (In 1.261-262, Jupiter himself bids Venus offset her present anxieties by thoughts of the days in which the sons of Troy were to rule over the sons of Agamemnon and Achilles: 263-285). Yet of this ultimate triumph of Rome over Carthage nothing is said in the Aeneid.

If in this passage Vergil wants us to get an inkling of the actual history of Carthage, but to get it through suggestion, not through direct narration or chronicle, he wants us in like manner to get a suggestion of the history of Rome itself, as exemplified especially in the person of Augustus. What Ilioneus says of Aeneas is compressed within two lines (554-555):

Rex erat Aeneas nobis, quo iustior alter
nec pietate fuit nec bello maior et armis.

In the light of the long description of Augustus and his reign that forms the climax of Jupiter's solacing address to Venus (1. 286-296), we are justified in believing that Vergil meant us to think, while Ilioneus was speaking, of Augustus. Augustus was *pius*, especially in the vengeance he exacted of his father's murderers, a vengeance whose memory was perpetuated in the *Templum Martis Ultoris* in the *Forum Augusti*; he was *iustus*; he was strong *bello et armis*; he was *pater patriae*, as Aeneas was *pater optimus Teucrorum*. Here, as elsewhere in our study of the Aeneid, we can get help from the *Monumentum Ancyranum*,¹¹

¹¹ This can be studied conveniently in two little volumes: *Res Gestae Divi Augusti*, by E. Diehl (Bonn, Marcus and Weber, 1918); and *Translations and Reprints from the Original Sources of European History*, Volume

that record of his *res gestae* which Augustus had caused to be set up in bronze at Rome. Here, in Chapters 2-3, we have these statements:

I. 21

Qui parentem meum interfecerunt, eos in exilium expuli iudiciis legitimis ultus eorum facinus, et postea bellum inferentis rei publicae vici bis acie.

Bella terra et mari civilia externaque toto in orbe terrarum suscepit victorque omnibus superstitibus civibus pepercit.

To sum up, then, in so far as Vergil brings Carthage into his epic, he never once gives us history as a historian gives it in prose, or as Naevius and Ennius often gave it in their epics in verse. He relies wholly on suggestion. Imagination of reader, as of the poet himself, may do its perfect work, unshackled. The finest touch in all the fine handling of this part of the Aeneid — a part that, as said above, really involves the whole first half of the poem — is to be found in 4.621-629, the verses already alluded to, Dido's prayer for vengeance. Hannibal is not named: but what intelligent Roman reader failed to think of him here (or in 10.12-14)?

I pass now to speak of a second way in which Vergil uses history — in prophecies. Reference to history in prospect is manifestly a far more poetic — or at least a less unpoetic device — than the use of history in retrospect, in actual chronicle. The progressive character of the revelation made to Aeneas himself has often been remarked: for the prophecies see 2.294-295, by Hector; 2.780-784, by Creusa; 3.374-462, by Helenus; 6.83-97, by the Sibyl; 6.756-892, by Anchises; 8.626-731, by Venus and Vulcan, through the figures on the Shield of Aeneas (I give them in their chronological order. Jupiter's revelation to Venus, 1.261-296, belongs, in time, between the utterances of Helenus and the Sibyl). Since this matter has been adequately dealt with, I do not discuss it further.

I wish rather to dwell, in conclusion, on a third way in which, it seems to me, Vergil uses history. I have already quoted from VI, No. I, by Dr. William Fairley (published in 1898, by the Department of History of the University of Pennsylvania). Both volumes give the Greek text and the Latin text, with a commentary. Dr. Fairley adds a translation.

Livy's Praefatio his statement that he was not minded to try either to support or to refute certain stories of early Rome. From that statement he passes on to write as follows (8-10):

Sed haec et his similia, utcumque animadversa aut existimata erunt, haud in magno euidem ponam discrimine; ad illa mihi pro se quisque acriter intendat animum, quae vita, qui mores fuerint, per quos viros quibusque artibus domi militiaeque et partum et auctum imperium sit; labente deinde paulatim disciplina velut desidentes primo mores sequatur animo, deinde ut magis magisque lapsi sint, tum ire coeperint praecipites, donec ad haec tempora quibus nec vitia nostra nec remedia pati possumus perventum est. Hoc illud est praecipue in cognitione rerum salubre ac frugiferum, omnis te exempli documenta in inlustri posita monumento intueri; inde tibi tuaeque rei publicae quod imitare capias, inde foedum inceptu, foedum exitu, quod vites.

I translate the last sentence, so important to my purposes:

"What is especially wholesome and fruitful in the study of history is this — the fact that through it you see the lessons of every kind of experience set forth as on a conspicuous monument; from these you are to choose for yourself and for your State what you are to imitate, and what, because it is shameful in conception and shameful in outcome, you are to avoid."

Many passages of Livy clearly show that these words were one of his guiding principles throughout his work. Vergil, too. I am sure, held similar views with respect to the use of history. His hero Aeneas was privileged to see history in prospect, through prophecy; through these prophecies, as well as through his actual experiences, he saw 'the lessons of every kind of experience set forth as on a conspicuous monument,' and he learned what was to be sought for himself and for his State, and what was to be avoided. In his treatment of The Religious Ideas in the Poems of Virgil (The Religious Experience of the Roman People, 403-427: London, Macmillan, 1911), Dr. W. Warde Fowler expressed the belief (410) that the development of the character of Aeneas, under stress of perils, material and moral, was much more obvious to the Romans than it is to us, and was much more keenly appreciated, therefore, by him. "For him

it was the chief lesson of the poem, which makes it as it were a 'whole duty of the Roman'."¹²

In working out this suggestion, Dr. Fowler reminds us that in the last two centuries B. C. there was at Rome a marked growth of individualism, a growth that is exemplified strikingly *e. g.* in the careers of the Gracchi, Marius, Sulla, Pompey, Julius Caesar, Augustus, and, it may be remarked, in the lives of certain women also. No longer was the State virtually all in all, the individual little or nothing.¹³

In the *Aeneid*, argues Dr. Fowler (411-412), we have the two sets of conflicting interests, those of the State and those of the individual, held in almost perfect balance. Individualism of a wrong type — that of a Dido, a Mezentius, a Turnus — must be avoided or overcome by the hero Aeneas; his own individualism must be "tamed and brought into the service of the State *with the help of the State's deities.*" Though the *pietas* of Aeneas is emphasized in the very first reference to him (1.10 *insignem pietate virum*), that *pietas* long remains imperfect. When first Aeneas speaks in the *Aeneid* (1.94-101), he yields to despair, and, bewailing his fate, wishes himself dead with Hector before the walls of Troy (this he does, though Hector, Creusa, and Helenus had all foretold a happy ending of his woes and his labors). Even when, after the danger is over, he exhorts his comrades to be of good cheer (198-207), he is not "whole-hearted about it:" *spem simulat voltu, premit altum corde dolorem* (209). His faith is not yet unwavering. So, too, in the last night of Troy, he had shown lack of self-control (2.314), when, as he said of himself, *arma amens capio nec sat rationis in armis*. On that night, too, he was swayed by *ira* and *furor*, even as Turnus and Mezentius are, later. Again, on that night

¹² Professor George Howe, in his paper, *The Revelation of Aeneas's Mission*, *University of North Carolina Studies in Philology* 19 (1922), 31-41, at times approaches the point of view of the discussion in the text.

¹³ Here one may read, with profit, in Professor F. F. Abbott's book, *Society and Politics in Ancient Rome* (New York, Scribner's, 1909), the chapter entitled *Women and Public Affairs Under the Republic* (41-76). See especially the account of Clodia (54-58), and that of Fulvia (72-76). Compare, also, Fowler, *The Religious Experience of the Roman People*, 414-417, and *Roman Essays and Interpretations*, 187-188.

blind passion swept over him as he saw Helen crouching in the temple (2.567-587). In his passion and rage for vengeance, even upon a woman, he forgets utterly the claims of *pietas*—of duty to father, to wife, to son—until Venus reproaches him for his loss of sanity and self-control, and consequent forgetfulness of a high duty (2.594-600). Throughout Book 3 Aeneas is guided by his father, a typical Roman *pater familias*; within the narrow limits open to him in this relation, Aeneas does his duty so well that his father is addressed by Helenus as *felix nati pietate* (3.480). Shortly after his father's death comes Aeneas's greatest test, in his meeting with Dido. For a time he yields to temptation; he forgets Italy, and begins to build at Carthage, of all places in the world, dwellings for his followers (4.259-264): again *dux femina facti!* Mark the reproaches heaped upon him by Mercury (265-276). Beyond question the poet here sharply condemns his own hero. In the end, however, in this contest between patriotism and selfishness, between State and individualism, in which the hero is involved, the higher things prevail, and Aeneas leaves Carthage a wiser and a better man, thanks to "the great god who was the guardian of the destinies of Rome, and of the goddess who was the mother of the hero and progenitor of the Julian family."

The turning-point in the fortunes of Aeneas and in the development of his character comes in Aeneid 6. It is preëminently here, I think, that Vergil uses history in the spirit of the passage last quoted from Livy's Praefatio. Till Anchises, under such profoundly impressive circumstances, shows Aeneas the long line of the heroes of Rome that are to be, Aeneas's thoughts dwell mostly on the past—the unsuccessful, unhappy past, the past that would naturally breed doubt and indecision. Dwelling in thought on such a past would nerve no man to heroic endeavor. Dr. Fowler argues (421) that, in the famous lines (6.806-807),

et dubitamus adhuc virtutem extendere factis,
aut metus Ausonia prohibet considere terra?

Anchises is himself taking his son to task for hesitation, lack of faith, and for a want of fixed, undeviating purpose. The

lines come, be it noted, after a recital, fifty lines long, of the glories of Rome; they are followed by eighty-five verses which portray a still more glorious future.

But, when Anchises's great prophecy is done, we have a different Aeneas. Having seen the things and the men that are to be, he knows now, through *omnis exempli documenta in lustri posita monumento*, what he is to do; what he is to avoid he had learned, if he needed such a lesson, in part at Carthage, in part from what the Sibyl had told him of the punishments meted out in Tartarus to the unrighteous, to those who failed to meet the claims of their fellows and of their State. Henceforth Aeneas makes no allusions to the past; he no more gives way to lamentations; indecision — save the one instance¹⁴ — is at an end. Rightly may the poet say (7.43-44) *maior rerum mihi nacitur ordo, maius opus moveo*, "for the real subject of the poem is at last reached, and a heroic character by heroic deeds is to lay the foundation of the eternal dominion of Rome." Well does Dr. Fowler say of the Aeneas of Books 7-12: ¹⁴

. . . His courage and steadfastness never fail him; he looks ever forward, confident in divine protection; the shield he carries is adorned — a wonderful stroke of poetic genius — with scenes of the future, and not of the past (viii. 729 foll.):

talia per clipeum Volcani, dona parentis,
miratur rerumque ignarus imagine gaudet
attollens umero famamque et fata nepotum.

He is never in these books to be found wanting in swiftness and vigilance; when he cheers his comrades it is no longer in a half-hearted way, but as at the beginning of the eleventh book, with the utmost vigour and confidence, "Arma parate, animis et spe praesumite bellum" (xi.18).

¹⁴ Dr. Fowler overlooks, I think, 8.18-25. The "Gathering of the Clans" is complete, and the newcomer — *advena* — has to face, with his little company, a mighty host. The supreme crisis is come: well might Aeneas, well might any one hesitate, then. But, after he gets the heartening message from the river-god Tiber (8.35-65), and, through it, assurance, from a divine power of the promised land, that he is welcome in that land, and is to have divine succor there, he falters no more. He is true to his guiding-principle — to wait till, through divine sources, the divine will is made clear to him. See the paper by Miss E. Adelaide Hahn, *Aeneid 2.781 and Aeneid 3*. Again: Aeneas's Attitude Toward Visions, in *The Classical Weekly* 14 (1921), 122-126.

HOW MUCH TIME FOR LATIN?

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There is a widespread belief that certain high school subjects are much easier than others, and that the easy subjects require much less time for daily extra-class preparation than the difficult ones. During the past two years investigations have been conducted at the University of Wisconsin to find out how much time each high-school subject ordinarily requires of pupils.¹

A preliminary investigation was conducted early in 1922 by Miss Frances E. Sabin and the writer. At that time estimates of daily time expenditures were obtained from 2,849 pupils in the Latin classes of 57 Wisconsin high schools. This preliminary investigation indicated at least that high school pupils take such a questionnaire seriously and suggested that a more extensive use of such a questionnaire would be feasible. Accordingly, a questionnaire was sent to a large number of high schools in the fall of 1922. Responses to this second questionnaire were received from 85,000 pupils in 177 schools located in 41 states. Of these pupils 15,414 were attending schools in which there was some form of supervised study. This questionnaire was presented to the pupils of all four years in the schools participating and was in direct charge of the high-school principals. The responses of pupils consisted of statements as to their year in high school, the subjects pursued by them, and estimates of the amount of time in minutes ordinarily spent daily in extra-class study for each subject. The accuracy of the estimates is obviously depend-

¹ This investigation was undertaken as a part of the Classical Investigation conducted by the Advisory Committee of the American Classical League with the financial support of the General Education Board. See "The Classical Investigation: The Work of the First Two Years," *Classical Journal*, XVIII (June, 1923), 566.

ent upon pupils' ability to make reliable off-hand judgments. The estimates are probably as reliable for one subject as for another.

As shown by Table I there seems to be no question in the average pupil's mind about the relative difficulty of high school subjects. The extra class study of each of the regular college-preparatory subjects requires about the equivalent of one class period from the majority of pupils reporting. There were of course hundreds of pupils who asserted that they commonly spend less than half an hour a day on any subject. About a thousand such responses were made by pupils who are pursuing Latin. At the other end of the scale hundreds of pupils allege that they study certain of their subjects more than an hour and a half daily. About a thousand pupils thus honor their Latin lessons.

TABLE I
THE AVERAGE AMOUNTS OF TIME SPENT IN THE DAILY PREPARATION OF DIFFERENT HIGH SCHOOL SUBJECTS²
(No Supervised Study Schools Included)

SUBJECT	AVERAGE MINUTES FOR DAILY PREPARATION BY YEARS OF HIGH SCHOOL			
	I	II	III	IV
Latin -----	57.9	56.0	59.9	64.7
French -----	47.1	47.7	51.1	48.6
Spanish -----	46.4	49.9	49.7	52.1
English -----	42.6	42.6	46.1	47.6
Science -----	39.2	39.4	46.6	45.2
Mathematics -----	45.3	46.7	47.9	
History -----	41.5	45.6	45.4	46.5

Table I shows that Latin requires more time than any other subject included in the table. Even first-year Latin requires more time than the fourth year of any other subject. When it is remembered that the pupils who pursue Latin ordinarily rank higher than the average in intelligence tests, the relative amount

² Science by years in the tables denotes general science, biology, chemistry, and physics; mathematics denotes algebra, plane geometry, and a third year including a half year each in advanced algebra and solid geometry; history denotes ancient, modern, English, and American history.

of time spent upon Latin is in effect made still greater. In other words, many of the keenest high school pupils pursue Latin and still it requires more time than other subjects. One wonders what the estimates would be if Latin were studied chiefly by the lowest quartile of students. Next to Latin the modern foreign languages require the most time. No other subject has a time allowance for any year equal to that of any one of the foreign languages.

TABLE II

THE AVERAGE AMOUNTS OF TIME SPENT IN THE DAILY PREPARATION OF DIFFERENT HIGH SCHOOL SUBJECTS
(Supervised-Study School Only)

SUBJECT	AVERAGE MINUTES FOR DAILY PREPARATION BY YEARS OF HIGH SCHOOL			
	I	II	III	IV
Latin -----	45.2	48.1	49.5	50.3
French-----	42.9	43.3	40.2	39.3
Spanish-----	41.9	44.0	40.6	48.3
English-----	39.5	36.4	41.5	43.6
Science-----	34.6	34.5	37.9	38.4
Mathematics-----	40.4	46.9	40.3	
History -----	38.8	41.8	30.5	41.7

The position of Latin as requiring most time holds also for supervised-study schools, as shown by Table II. In such schools, however, irregularities occur in the percentages for certain subjects. The irregularities in third-year history and third-year Spanish are apparently due to the comparatively small number of pupils reporting on these subjects. It will be noted by a comparison of Tables I and II that supervised study reduces the extra-class time expenditures ten percent or more for nearly every subject. For some reason which the data do not reveal the percentage of reduction of time is the greatest in the case of fourth year Latin.

Table III shows that in general the percentages of pupils who spend ninety minutes or more daily upon different subjects reveal the same relative expenditures as shown in the averages. Twenty-five percent of fourth-year Latin students estimate their ex-

penditures at that amount. No other subject in any year of the course has such a large proportion of pupils devoting so much time to its pursuit.

TABLE III

THE PERCENTAGES OF PUPILS WHO SPEND NINETY MINUTES OR MORE IN DAILY PREPARATION OF DIFFERENT HIGH SCHOOL SUBJECTS

(No Supervised-Study Schools Included)

SUBJECT	PERCENTAGES OF PUPILS BY YEARS OF HIGH SCHOOL			
	I	II	III	IV
Latin -----	6.5	11.2	17.1	25.5
French -----	3.7	4.4	6.6	8.1
Spanish -----	3.1	6.5	5.6	8.7
English -----	1.8	2.3	3.0	5.1
Science -----	1.1	1.1	4.2	3.7
Mathematics -----	2.6	3.2	4.5	
History -----	2.7	3.1	4.5	4.4

TABLE IV

TIME EXPENDITURES UPON CERTAIN HIGH SCHOOL SUBJECTS WHICH ARE COMMONLY ELECTED BY PUPILS IN VARIOUS YEARS OF THE COURSE

SUBJECT	IN NON-SUPERVISED SCHOOLS		IN SUPERVISED STUDY SCHOOLS	
	Average Minutes Daily Preparation	Percentage of Pupils Spending 90 Minutes or More Daily	Average Minutes Daily Preparation	Percentage of Pupils Spending 90 Minutes or More Daily
Commercial Arithmetic	45.1	3.1	43.3	4.4
Bookkeeping -----	44.0	7.6	40.5	12.6
Stenography -----	56.1	11.6	41.0	11.7
Home Economics -----	33.2	2.5	15.6	0.4
Manual Arts -----	24.6	6.7		
Agriculture -----	41.4	3.6	39.4	4.5
Civics -----	40.0	3.1	38.6	1.6

Table IV shows that the average daily expenditures upon certain other high school subjects which are ordinarily taken in dif-

ferent years of the high school course also vary in amount. Of these subjects stenography stands highest. So far as its demands on time are concerned it appears to be deserving of a place beside Latin. Likewise in the mental capacity of its successful pursuers stenography ranks high as a school subject.³ The numbers of students reporting upon manual arts and agriculture were very small, and the figures given for these subjects are therefore not very reliable.

An important consideration which is emphasized by the foregoing tables is the increased amounts of time required of pupils in successive years of the same subject. Fourth-year Latin pupils, for example, estimate their time-expenditures as being twenty-five percent higher than that of first-year Latin pupils. A somewhat similar condition exists in the case of other subjects. There may be a close relation between the fact that so much time and effort are required for the third and fourth years of a foreign language, especially Latin, and the fact that there is a strong tendency on the part of pupils to take only two years of each of two languages instead of four years of one language. By reference to Table I it is clear that a pupil might study Latin for two years and then substitute beginning French or beginning Spanish with a considerable saving of time to himself. Two other influences probably help to induce the pupil to drop Latin at the end of two years and begin a second foreign language; first, he may be one of the fairly large group who would find a third year of Latin very hazardous; or, second, he may have discovered that if he, a junior, should begin French or Spanish he will have a fairly easy time among freshmen who are less mature than himself and who have had no language other than their native tongue.

If the successive years of Latin are capable of giving increasingly greater values, as is generally held to be the case, it is deplorable that so large a proportion of pupils should pursue the subject for only two years. If the holding power of Latin is to be increased, it is evident that at least one of three things must

³ H. G. Shields, "Some Shorthand and Typewriting Observations," *School Review*, XXXI (June, 1923), 464-468.

be done: (1) reduce the time requirement, by reducing the content of the course in amount or in difficulty or in both respects; (2) increase the demonstrable educational value of the course without at the same time increasing the time requirement; (3) increase by an appropriate fraction the amount of credit to be earned by the study of Latin. The third suggestion presents almost insuperable administrative difficulties.

The summary tables included in the present article indicate the same general results as the more detailed tables reported elsewhere. There appears to be no reason to doubt that Latin pupils spend more time on Latin than on any other subject which they pursue. It is, of course, no indictment of a course to say that it takes time to pursue it successfully. There are ample reasons why a valuable course might require a great deal of time. It does not follow, however, that the greater the difficulty of a course the greater will be its value. A serious danger lurks in such a basis for judging values. A course may have a large amount of valuable content and be so skilfully taught that the difficulty is only moderate. Again, a course may possess a great amount of content which has little value and may at the same time be very difficult. Various other situations can be mentioned in all of which large amounts of content are present. The presence of a large amount of content in a course is, however, no better guarantee of social worth than is the presence of extreme difficulty. Teachers of no subject can afford to base their claims for curricular importance upon either quantity of content or the difficulty of mastering the content.

If, then, Latin takes more time for mastery, or a passing grade, than is required by other subjects, the teachers of Latin must show sufficient reasons for this heavy expenditure of time. Few persons of intelligence would question the right of an obviously profitable subject to take over a large block of time. But the trouble is that the value of even so basic a subject as Latin does not seem to be obvious to certain persons who have attained

high places. True, some of these persons know no Latin; equally true is it, however, that others who look askance at the study of Latin know both the language and the literature of Rome.

The present investigation has shown conclusively that high school pupils regard Latin as a heavier drain upon their time than any other subject. They estimate the time required daily for Latin at from fifty to sixty-five minutes. At their rate of estimates, a four-year course in Latin takes approximately 725 extra-class study hours. An equal number of credits can be obtained by an expenditure of only about 450 to 480 hours if a pupil loads his program with a lighter cargo of one and two-year courses in civics, general science, modern languages, and applied arts.

In this whole matter there is of course not only the time element to be considered. As in all courses there are two other important elements which affect the holding power of the course: the worth of the content, and the personality and effectiveness of the teacher. Is Latin sufficiently superior to other subjects in these two respects to overcome the handicap of its greater time requirement?

THE LATIN PRESENT INFINITIVE

By BERNARD M. ALLEN
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"The Present Infinitive represents an act as contemporaneous with that of the verb on which it depends." So says Bennett's Grammar (270, a), without any ifs or buts or any reference to Indirect Statements. So say the grammars of Hale and Buck (472), Roby (1465), Harkness (617), and D'Ooge (828). So says Professor Walker (App. 205) in his edition of Caesar, and so, in effect, say the makers of examination papers when they ask for an explanation of the tense of present infinitives not in Indirect Statements.

On the other hand, the grammars of Allen and Greenough (486), and Gildersleeve and Lodge (279, 280, 530) give the rule above only for Indirect Statements, other present infinitives, according to Allen and Greenough, being without distinct reference to time. Lane (2218) and Burton (939) give the rule in its bald form, as first quoted above, but both add that with some verbs the present infinitive refers to the future. Lane also speaks (2161) of the original timeless character of the infinitive and its survival in certain uses. The purpose of this article is to show that present infinitives outside of Indirect Statements, that is, about five-eighths of all occurrences, are merely verbal nouns, with no more tense force than a gerund, and the surest proof of this is the fact that about nine-tenths of these, or over half of all present infinitives, actually refer to the future.

The forms of the Latin infinitive are by origin partly dative and partly locative, but, according to Bennett (Early Latin, I. 366), "in Indo-European, owing to the relationship of the dative and locative, the dative function attached itself also to the locative formations, so that all infinitives possessed the general notion

of direction." From this there developed at least two usages inherited by the Latin, the infinitive of purpose, and the infinitive as the object of auxiliary verbs.

Because of this prevailing notion of direction or purpose in its earlier uses, the infinitive would naturally refer to an action subsequent to the time of the verb to which it was attached, and so would be used very largely with verbs whose meaning looked toward the future. With the loss of this earlier meaning, which, in classical prose, has almost disappeared, and with its freer use as object and subject of verbs, the infinitive apparently was felt, except in Indirect Statements, merely as a verbal noun, without even a suggestion of relative time, though in a large majority of cases, as its earlier meaning would lead one to expect, it remains attached to verbs with a future outlook, and so refers to time relatively future.

A very important exception, however, so important indeed as to seem almost blinding in its effects, if we may judge by the grammatical statements first quoted, is found in Indirect Statements, a construction of comparatively late origin, in which the present infinitive forms have developed the meaning of contemporaneity, in distinction from the relatively past and future meaning of the other tenses.

About one-third of all present infinitives in Caesar and Cicero, outside of Indirect Statements, depend on forms of *possum*. In any statement of ability to perform an action, such ability must necessarily precede, in time, the action referred to, and the infinitive thus refers to time relatively future, even though, in some cases, the ability might conceivably continue on into the time of the action itself. This future relation is still clearer with verbs like *volo*, *cogo*, *iubeo*, *cogito*, *statuo*, *pollicor*, *placet*, and expressions of duty and necessity.

The present infinitive with *memini* and its equivalents and with *desino* and *desisto*, from the very meaning of these verbs, refers to previous time, while with *difficile est*, and similar expressions the infinitive either refers to the same time as the main verb or

has no clear temporal relationship at all. *Polliceor* regularly takes a future infinitive and *memini* a perfect infinitive, both being infinitives of Indirect Statement, and in themselves indicating relative time, but both verbs are used also with the present infinitive, where the time relationship is shown only by the meaning of the main verb. Wholly analogous to these in tense relationship are the corresponding English uses: "he promised that he would come," "he promised to come"; "I remember that he said," "I remember his saying."

In the first book of the Gallic War, loaded as it is with Indirect Statements, there are 141 present infinitives in that construction, as against 173 that are not, and 153 of the latter refer to the future. In the first three Catilinarian Orations the corresponding figures are 79, 195, and 181, and there seems to be no reason for thinking that a more extended count, in these or other classical prose authors, would give results materially different. If the classification indicated above is sound, therefore, the number of present infinitives, in the text read, that refer to, though not in themselves indicating, time relatively future is more than half again as large as those that in themselves indicate time relatively present. Such an analysis, of course, is of no particular value, except as a rather conclusive indication of the absolutely tenseless character of infinitives not in Indirect Statements, and the consequent undesirability of a rule that is wrong considerably over half the time.

For secondary school teachers a real difficulty is found in preparing pupils for examinations on which they may be asked to explain the tense of some of these infinitives that have no tense meaning. To mention only certain instances that have happened to come to my attention, the Comprehensive Latin papers of the College Entrance Examination Board have asked students seven times in the last seven years to explain the tense of present infinitives, once each with *volo*, *conor*, *audeo*, *instituo*, *possum*, *praeclarum est*, and *desisto*, and the Columbia paper of January, 1922 asked an explanation of an infinitive with *possum*. It is within

the realm of possibility that some pupils, in a spasm of temporary intelligence, might notice that these infinitives do not refer to the same time as their main verbs, and so lose the credit that the apparently expected but inaccurate answer would doubtless secure.

A statement which would obviate the criticisms here made would run somewhat as follows: "In Indirect Statements the present infinitive represents an act as contemporaneous with the time of verb on which it depends. In other substantive uses it is merely a verbal noun, without any tense force." To this might be added, for more advanced students, "The time actually referred to, relative to that of the main verb, by present infinitives not in Indirect Statements is occasionally past, sometimes present or uncertain, but generally future, depending on the meaning of the main verb."

THE SERVICE BUREAU FOR CLASSICAL TEACHERS

By FRANCES E. SABIN, Director,
Teachers College, Columbia University

Suggestions as to material which might be contained in Latin Package Libraries or Bulletins for the use of teachers of Caesar, Cicero, and Vergil.

I. CAESAR

1. Latin plays dealing with the Caesar background; typified by Dr. Max Radin's "Dumnorix," University of California Press; also informal dramatization and stories in English designed to bring out the human element in the story, typified by "Between the Lines," by Miss Effie Case, Berwyn, Illinois.
2. Articles dealing with the teaching of Caesar; typified by "Aids in Teaching Caesar," by Mary Harwood, Baltimore, Classical Weekly, Jan. 27, 1909.
3. Comments from experienced teachers in the form of brief paragraphs dealing with the teaching of Caesar; typified by material in "Hints for Teachers" in the CLASSICAL JOURNAL, and in collections in the files of the Service Bureau.
4. A list of books interesting to the teacher of Caesar.
5. A list of pictures and slides useful in the teaching of Caesar.
6. A list of stories from classical literature and other sources which help to bring out the human side of the text; typified by quotations from Plutarch's "Life of Caesar."
7. Connections between Caesar and the modern war; typified by such articles as "Ariovistus and William II," by B. W. Mitchell, Boys' High School, Philadelphia, CLASSICAL JOURNAL, Feb., 1919, and "Second Year Latin and Some Aspects of the World War," by Margaret T. Englart, Western High School, Baltimore, Classical Weekly, Jan. 27, 1919.
8. Outlines of courses for the second year which deviate from the traditional procedure.

9. A list of topics for the Caesar class with page references to books commonly found in high school libraries.
10. Articles dealing with some point of knowledge in connection with the Caesar background; typified by "The International Law of the Gallic Campaigns," by Dr. Max Radin, University of California, *CLASSICAL JOURNAL*, Oct., 1916.
11. Various devices for adding variety to the work of the Caesar year.
12. Outlines designed to serve immediate teaching ends; typified by a summary of important points to be remembered in connection with the life of Caesar.

II. CICERO

1. Various articles which point out the significance of Cicero as a background for interpreting the life of today; typified by "The Catilinarian Orations — A Milestone in the Progress of Democratic Government," by Mildred Dean, Central High School, Washington, *Classical Weekly*, Oct. 4, 1920; or, "Caesar, Cicero, and Pompey," by Professor Gonzalez Lodge, Teachers College, *Classical Weekly*, March 8, 1920; also bibliography of such articles.
2. Articles containing information in connection with some point in the Cicero background; typified by "The Senatus Consultum Ultimum," by Professor Evan Sage, University of Pittsburgh, *Classical Weekly*, April 26, 1920.
3. Various articles on the teaching of Cicero; typified by "The Teaching of Cicero," by Professor Grant Showerman, University of Wisconsin, *CLASSICAL JOURNAL*, May, 1908; also a bibliography of such articles.
4. Contributions from teachers in the form of brief paragraphs which deal with the teaching of Cicero as a whole or in connection with certain details; typified by "Hints for Teachers" in the *CLASSICAL JOURNAL* and by many collections in the Service Bureau.
5. Outlines of important points organized for immediate teaching ends with a view to securing definite results; typified by an outline entitled "A summary of important points to be

remembered about the government of Rome in Cicero's times."

6. A list of books interesting to the teacher of Cicero; typified by "Cicero — a Biography," by Professor Torsten Petersen, University of California.
7. A list of stories from classical literature and other sources dealing with Cicero and characters mentioned in the orations; typified by translations from the Loeb Classical Library, or by "A Roman House," by David Swing.
8. A list of books suitable for supplementary reading in texts easier than classical authors.
9. Latin plays dealing with Cicero; typified by Schlicher's "Coniuratio."
10. A list of topics covering important points in connection with the background of Cicero, with page references to books commonly found in the libraries of larger schools.
11. A debate for a Cicero class — an outline of points.
12. A list of pictures interesting to a class in Cicero.
13. A summary of points in connection with Cicero's literary style.
14. Studies in content with a view to its selection on the basis of usefulness in the attainment of important objectives; typified by a study entitled, "What the text of Cicero has to offer in the way of training in ideals of citizenship," or, "What Cicero has to offer on the subject of Roman religion."
15. Modifications from the traditional course in the third year as made by various schools.
16. Suggestions for meeting varying ability in the Cicero class — a list of activities for the superior pupil.
17. Some modern speeches for comparison with Cicero's orations.

III. VERGIL

1. Articles dealing with some point of information in connection with the background work for Vergil; typified by "Vergil's Teachings on Rewards and Punishments in the After Life," by Lynn B. Mitchell, Classical Weekly, Dec. 6, 1920.

2. Articles dealing with the teaching of Vergil, typified by "The Teaching of Vergil in High Schools," by H. W. Johnston, (sent out by Scott Foresman Co.) and "Dramatic Interpretation in the Teaching of the Classics," by Professor Gonzalez Lodge, Teachers College, Classical Weekly, Jan. 10, 1921.
3. Comments on the general subject of the teaching of Vergil; typified by "Hints for Teachers" in the CLASSICAL JOURNAL, and collections in the files of the Service Bureau.
4. Various devices for interesting pupils in the human side of the Aeneid.
5. A list of topics with page references to books commonly found in the libraries of larger high schools.
6. A list of supplementary activities for the superior pupils.
7. A list of plays interesting to Vergil pupils.
8. A list of illustrations to accompany the work of the Vergil year.
9. A bibliography for the Vergil teacher's reading.
10. A list of proper names in the Aeneid with the English pronunciation indicated.
11. Vergil and English literature — some suggestions for connecting them.
12. A summary of points in connection with Vergil's literary style.
13. Studies undertaken with a view to finding out what the Vergil text has to offer in the way of content for the attainment of certain objectives; typified by "What Vergil Contributes in the Way of Material for Training in Citizenship," or, "What the Aeneid Affords as a Basis for a Study of Roman Religion and Classical Mythology."

IMPORTANT NOTE

A four-paged bulletin entitled *LATIN NOTES* is issued eight times a year by the Service Bureau for Classical Teachers. This contains announcements and considerable material which is of interest to teachers of Latin (subscription price, 50 cents).

THE CLASSICAL READING CIRCLE
READINGS FROM CICERO AND SALLUST

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The cause of the classics, I firmly believe, depends, not wholly, but to a very large extent, upon the teachers of the classics. If as teachers we stop growing as soon as we have received our bachelor's degree, our master's degree, or our doctorate, as the case may be, we shall not be dynamic forces in our college or school and our work will be uninspiring and lifeless. How I wish that lovers of the classics were the only ones who taught Latin and Greek! I know, though, as well as you do, that even within the limits of the territory of our own Classical Association of the Middle West and South, are some who have had Latin or Greek *thrust upon* them not because of any love of the subject on their part, nor because of any desire to teach it. Yet these teachers too, must do the work.

The aim of the Classical Reading Club is to show one way in which all of us — those who have had large and favorable opportunities for study and those who have not — can enlarge our horizon by building up our own background. The way is by reading each day or each week a little Latin or a little Greek that we have not read before.

It was only when we were very inexperienced that we thought we should have "more time next year." We know now that Arnold Bennett is right. We must learn "How to Live on Twenty-four Hours a Day." We must realize that there will be neither more nor less than that, and that more and more demands will be made on us for those twenty-four hours. Yet we do

somehow manage to do the things that we really want to do. Do we not?

It seems to me that today while we are everywhere trying to rouse the young to a sense of civic duty and patriotism we can go to no better source-book than to Cicero. He surely speaks with convincing power. He held fast to the ideal of a good citizen and fought with all his mighty eloquence and dramatic ability in the use of words to save the Roman Republic. As we read it is interesting to notice his choice of words, the assonance, the balanced phrases and clauses, his "clausulae," the marvellous, sonorous periods. He is indeed a master of style.

From another angle it is of great value to see the spiritual heights to which Cicero rises. The flood of his eloquence surely had great influence on Christian thought. His influence reached its height in the writings of St. Ambrose, St. Jerome, and St. Augustine. It is very evident that St. Ambrose, that famous bishop of Milan, used Cicero's "De Officiis" as his model in his "De Officiis Ministrorum." You remember that St. Jerome was so devoted to the study of Cicero that according to his own story Christ appeared to him in a dream when he was seriously ill at Antioch and chided him for being more a Ciceronian than a Christian. The third, the one who made the deepest impression of all, St. Augustine, attributed the beginning of his conversion to Christianity to the study of Cicero's Hortensius.

Then there are Cicero's Letters. These throw light on the politics of those last days of the Roman Republic. It is in them that Cicero pours forth his very soul. Some of them are a decided warning against putting down in black and white moments of dark despair, for down through the centuries have come those letters as silent witnesses of how in the depths of the disappointment and disillusionment that came to him the philosophy that Cicero had so eloquently voiced failed to sustain him himself. It is interesting to note how much more Greek he uses in his letters, especially in those to Atticus, than he uses in his speeches and essays. Of course this is just what we should expect to find.

It is quite worth while to read Sallust, especially the "Catiline"

in connection with Cicero's Catilinarian Orations. It adds much interest to the work of a Cicero class to read to the students from Sallust, or to let them read at sight some of the speeches to which Cicero merely refers, but which are given in full by Sallust. If you are familiar with Sallust's Catiline, try the Jugurthine War.

It is astonishing how the experience of reading something new helps us to realize some of the difficulties our pupils experience. Then, too, the broader our own reading the deeper is our understanding, and this increase in power helps us to be masters of the situation and to present our subject all the more interestingly.

The members of the committee have prepared for each author a list including titles, names of editors, names and addresses of publishers, and prices, as was announced in the article in the October *CLASSICAL JOURNAL*. If there are teachers who have not already sent for the list which appeals to them the committee hopes that they will do so now. "Iam tempus agi res."

THE CLASSICAL READING CIRCLE
READINGS FROM CAESAR AND NEPOS

By MARY VIRGINIA CLARKE
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The oldfashioned doctor whose pills were used in the treatment of every ill was a benefactor to the human race; but times have changed. Doctors have discovered that many of the ills are due to improper diet; vitality depends upon the proper use of vitamines. Even so is this true in our educational world. Our old-fashioned diet of Caesar, Cicero and Virgil no doubt has strengthened the mental powers of many boys and girls, but in this day of progress and investigation it is up to Latin teachers to save life by a proper selection of vitamines.

In "olden days" when books 1, 2, 3, 4, or 2, 3, 4, 1, were read year after year certain chapters became veritable hymns of hate. There was nothing new, for everyone had heard all about Bk. I, Chapter 31 and Bk. IV, Chapter 17, and everyone began to dread the day of their approach just because it was a tradition handed down with the dogeared texts that no student could read them. How much appetite is stimulated by the same food yesterday, today and forever? With the entrance of our teachers into the Classical Reading Circle there will be more information gained about Latin vitamines and classes will have a change of diet.

The teachers who have elected either Caesar's Gallic or Civil War as their course in the Classical Reading Circle are fortunate indeed. They will find themselves doubly repaid for the extra time spent with Caesar. First, because they are reading the same author as their classes and will encounter the same difficulties and thereby become sympathetic co-workers. Second, they will add so much to their previous knowledge of Caesar that they

will be able to add attractive courses to the old substantial course. They will be able to turn aside from beaten paths and lead excursions into fields unexplored by ancestors and thus discover food that is new and not digested.

Books V-VIII of the Gallic War will prove both interesting and useful. Let the teacher turn to some passages in these books for sight translation by the class; or let the exceptional pupils prepare certain chapters and read their translations in the class. The teachers should not wait until they have finished before they give their pupils the benefit of their reading. It awakens the interest of a class to say, "Last night I was reading so and so. John, wouldn't you like to read that chapter and report it to the class?" That's not *dead* Latin. It is current literature.

Substitute for some of the first four books the chapters on Gallic and German customs in Book VI, Chapters 11-29, or part of the "Second Expedition to Britain" may be read and compared with the First Expedition. There is nothing more interesting than the Siege of Alesia, Book VII, Chapters 72-89. It doesn't make any difference if all do not have the same texts. Perhaps the book used by mother or grandmother will have better illustrations or different notes. It will add glamour to the situation to be using an old book dug out of the attic.

Next in interest to Caesar's Gallic War is his Civil War. This also may be correlated with the first four books. There are so many chapters that will kindle the pupil's interest and add to the vitality of the class, that I can mention only a few of them and suggest their use. When discussing the food supply read Book III, Chapters 47 and 48 of the Civil War. After the pupils are acquainted with Labienus, let them read the favorite lieutenant's speech in Book III, Chapter 87. The luxury of Pompey's camp, Book III, 95, 96 may be compared with that of Caesar's. The Romans show themselves willing learners when they use the information gained about the English vessels (Bk. III, Chapter 13) in building their own ships (Book II, Chapter 54). Book II, Chapters 0-11 will add information concerning siege operations. Of course the reader will find many more

passages to present to his class but these are given to prove the wisdom of his choosing to read more Caesar.

Another author who will prove easy reading is Cornelius Nepos, but, as Mackail states, "In him we are on the outer fringe of pure literature." He must be read *cum grano salis*, for we are told that many historical and geographical details are carelessly or incorrectly written. There are some questions that arise concerning his use of the Latin language. However his "Vitae Imperatorum" are short biographies of twenty Greek commanders and of two Carthaginians, Hamilcar and Hannibal. Two other biographies, those of Cato and Atticus, are also assigned to this author. These sketches give a brief account of each man's public and private life with the author's opinion concerning them. Many facts concerning the life and customs of the age may be gleaned from them. The life of Atticus could be read to an advantage with the study of Cicero. Then it is well to test the Latin of one author with that of another though you may not be a super-critic. In this way some things may be found out about the language that may not be given in any of our school grammars.

So let us read Latin and continue to read Latin, for like the modern physician, the more we know about vitamins the more able shall we be to select the diet that will prolong the classical life of our patients.

Notes

WHY DID THE CYCLOPS BUILD A FIRE?

Nothing is more characteristic of the Cyclops' cave than the fire in whose embers Odysseus and his companions charred the sharpened end of the huge club with which they blinded that monster.

When Odysseus and his men came into the cave they examined the pens in which the young of different ages were kept, they observed the pans, the jars, the baskets, and the various utensils used in the care and preservation of milk; hence the cave must have had light enough to permit easy observation of its contents.

After inspecting the cave they kindled a fire and burned thereon offerings, then they helped themselves to the provisions of the Cyclops and calmly awaited the return of the injured owner, awaited him too in a cave with but a single entrance.

Polyphemus soon came bearing a great bundle of dry wood which was to serve him at his evening meal. He then milked his flock, cared for the nursing young, put part of the milk in jars, part he curdled and put in baskets. After he had done all these tasks he kindled his fire.

In the morning the order of the process was just reversed, for then he kindled his fire before he milked or attended to the young and his chores.

On the second evening he went through his customary routine, but there is no reference to his kindling a fire.

Why did the Cyclops kindle a fire at all? It is clear that it was not for the purpose of cooking, since his normal meal seems to have consisted entirely of milk, a sort of cheese, and the like, and these he had without fire.

Jebb in his *Classical Greek Poetry*, p. 50, says: "The Cyclops cooked two of Odysseus' companions for his evening meal." This is impossible, since there is no reference to any such cooking, and the poet definitely says, "Tearing them limb from limb he made of them his evening meal, eating them as if he were a mountain-bred lion, and he left nothing, neither entrails, nor flesh, nor marrowy bones."

Lions do not eat cooked flesh and the entire description makes such an orderly process as cooking unthinkable. The scholiast says the simile of the lion refers to his eating the raw flesh, *πρὸς τὴν ὄμοφαγίαν*.

Most editors think that the purpose of the fire was to give light, but the Cyclops did all his work of the first evening before he lighted his fire, and it was broad daylight when he kindled it the following morning. The companions of Odysseus saw the cave and its contents without the help of fire, so that the Cyclops, even if he had needed a fire the previous night at supper had no such need at a breakfast taken by the light of day.

A possible reason for the fire might be the need of heating the cave, but there is no evidence that it was cold or that such heat was necessary.

Of the three reasons offered for the fire; for cooking, for light, for heat, the first is impossible, the other two improbable.

The fire seems to have been built for poetic reasons only, in order that there might have been hot coals in which Odysseus could sharpen the end of the cudgel which he prepared to thrust in the Cyclops' eye.

However, Odysseus must have had with him or must have found in the cave tools for working in wood, since he was able to cut off a piece from a pole as big as a mast, then to make it smooth and to chop it to a point. The fire was hardly needed for the sharpening of this cudgel, since it was already made sharp with a tool.

Homer does not seem to have had a free hand in the story of the Cyclops, else he would never have made the crafty Odysseus await the return of the master of the partially ransacked cave in an enclosure with but a single exit. Then he would never have permitted this same Odysseus to disclose to the blinded Cyclops, his name, his parentage, and country, thus giving Polyphemus the means of praying for his destruction, since now he could invoke the anger of Poseidon against a known person.

No one doubts that the story of the Cyclops in certain of its aspects belongs to folk-lore older than Homer. This early folk-lore probably made some necessary use of fire within the cave of the monster.

Homer took over this earlier tale and left certain features only partially changed, two of which were the trapping of the hero in a cave and his escape therefrom by the heating and melting of metal

or the charring of wood. This use of fire must have had great significance in the original story, but it has little or none in the economy of the *Odyssey*.

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HOMERIC ABSTRACTS AND THIRTY-TWO PER CENT

In a review of a book by Meister Professor Bolling speaks of me with great contempt: "But, given the number of lines in each poem, and taking without inquiry the figures (*Iliad* 79, *Odyssey* 81) with which Scott operates, it is merely a simple problem in arithmetic to determine whether the increase is zero or 32 per cent. The reiteration of Scott's formula that the difference vanishes has met with a success that a Coué might envy, but at this late date it is surprising to find a man of Meister's caliber among its victims." Class. Phil. XVIII, 272.

This is the third time that Professor Bolling has celebrated his triumphs in the matter of the abstracts, and each in honor of a victory on a new battlefield. His first victory was in the demonstration that when Croiset wrote the word "Iliad" he meant only certain books of that poem, then he selected enough books to fit Croiset's statistics and the thing was done, but it was a little hard on him to find that Croiset included some of these rejected books in other statistics.

Then came the second victory in the assertion that if one admitted "momentary forgetfulness," "error in counting," and "haplography," then the figures were perfect.

The third victory is on a new and firmer field, for now we have the sure foundation of 32 per cent.

Croiset and Cauer, as well as Van Leeuwen and many others said that the *Iliad* had 39 abstracts of these three classes, the *Odyssey* 81. Van Leeuwen shows the great importance of this by observing that the ratio was of 8 to 3, or an increase of 166½ per cent. Surely Professor Bolling concedes an immense reduction, for he reduces this exactly 134½ per cent. Any theory which can stand the huge loss of 134½ per cent, yet retain all its original vitality, has enormous powers of recuperation or it was dead at the start.

This is the sentence with which I expressed the results of my first paper in this matter, C. R. XXIV, 10: "The number of these abstracts found in the *Iliad* is 79; Croiset assigned 81 to the *Odyssey*.

Even if this last figure be raised to 85, the agreement is surprising; and considering the repeated description of fighting-scenes in the Iliad, scenes not inviting the use of the abstract, the numbers are essentially the same." I now wish to add to that paragraph this closing sentence, "Indeed even when we take into account the greater length of the Iliad the difference is but 32 per cent."

It has never been a part of my doctrine that the language of the Iliad is exactly like that of the Odyssey, but when we find a variation of so slight an amount in such an important field we must look with surprise at the essential unity of language.

JOHN A. SCOTT

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THE NUMBER OF WORDS IN A DACTYLIC HEXAMETER

Nothing more widely separates English from Homeric Greek than the difference in the number of syllables in single words. Homer has several words of seven syllables, such as *περιωνετάονοι*, *ἐκπροκαλεσσαμένη*, *Τελαμωνάδαο*, *Πολυπημονίδαο*, *ἀεσιφροσύνησι*, *ἰπερηνορέόντων*. Words of more than seven syllables are numeral compounds and the length is largely a matter of editing.

Words of seven syllables are few, while those of six syllables are common.

Homer has four verses of but three words each, such as:

B, 706: *αὐτοκασίγνητος μεγαθύμον Πρωτειλάον*.

There are a large number of verses which are composed of but four words, and some of these have no word of less than four syllables:

π 329: *ἀγγελίην ἔρεοντα περίφρονι Πηγελοπείη*,

ω 393: *μειλιχίοις ἐπέεσσι καθαπτόμενος προσέειπεν*.

Each of these last verses is made up of pure dactyls and the words seem born with that meter.

Among the verses with the most words in Homer are:

Σ 416: *δῦ δὲ χιτῶν' ἔλε δὲ σκῆπτρον παχύ, βῆ δὲ θύραζε*.

ο 211: *εῦ γὰρ ἐγὼ τόδε οἴδα κατὰ φρένα καὶ κατὰ θυμόν*.

χ 367: *ἄ φίλ', ἐγὼ μὲν ὅδ' εἰμί, σὺ δ' ἵσχεο, εἰπὲ δὲ πατρί*.

There is no verse in Homer with more words than this last verse, yet it has one trisyllable and four dissyllables.

The average number of words in the Homeric verse is approx-

imately six. The first ten verses of the Iliad have sixty-one words.

In English the dactylic movement is most dissimilar. Kingsley in his *Andromeda* made a superb attempt to give melody to his dactyls, but dactyls in any true sense, cannot be made by a series of short words. Kingsley has few verses with less than ten words, and he has seventeen words in this verse:

Bred of the slime, like the worms which are bred from the slime
of the Nile Bank.

Longfellow in his *Evangeline* has this verse:

Loud laugh their hearts with joy and weep with pain as they hear
him.

Anything like a dactylic movement in such a series of monosyllables
is impossible.

Even Matthew Arnold, in the few verses he published in his *On Translating Homer* to prove that it is possible to catch the swing and
grandeur of Homer in English, has:

But thy day of death is at hand, nor shall we be the reason,
But, for us, we vie in speed with the breath of the West-Wind.

The original of these two verses is:

ἀλλά τοι ἐγγύθεν ἥμαρ ὀλέθριον, οὐδέ τοι ἥμεις
νῦν δὲ καὶ κεν ἄμα πνοιῇ Ζεφύροι θέοιμεν,

It is easy to see that Arnold has not reproduced the melody of these
verses.

The melodies of Homer are locked up in such dactylic phrases as,
ἥμαρ ὀλέθριον, ἄμα πνοιῇ Ζεφύροι, and such words as Τελαμωνίδαο,
ὅβριμοπάτρη, πολυφλοίσθοιο, but the English language has no key that
will turn the lock.

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THE USE OF POISONED ARROWS IN THE ODYSSEY

The statement that Odysseus used poisoned arrows in the story
of the Odyssey appears in many places and in the writings of dis-
tinguished men; Gilbert Murray, *Rise Of The Greek Epic*, p.
149: "The Odyssey, being less expurgated, is more explicit. In a 261
we are told that Odysseus once went to Ephyra, to Ilos, son of Mer-
meros to seek a man-slaying drug to anoint his arrows withal. But

Ilos would not give it him. He feared the nemesis of the eternal gods. 'But my father,' continues the speaker, 'gave him some. For he loved him terribly.' The Odyessus of the earliest legends must of course have used poison." Andrew Lang, *Homer and His Age*. p. 253: "Odysseus in the Odyssey tries to secure poison for his arrow-heads."

All this is founded on the story told by Athena, who came to Ithaca in the guise of Mentes, a Taphian. Her story is pure falsehood, as she began by saying, "I will tell you the absolute truth, I am Mentes, a ruler of the Taphians, I have left my ship and my men off shore. My ship has a load of iron and I am going to Temese to secure copper." Later she expands this story by saying that Odysseus had been in the home of her father when he was in search of poison. She added that Odysseus had even failed in his attempt to obtain it at Ephyre, as the fear of wrath from the gods made Ilos unwilling to give or sell him poison.

Every word uttered by Athena was pure invention, as she was not Mentes, she came in no ship, and she had no crew. Even in this story we glean that there was no poison in Ithaca, else Odysseus would not have been obliged to seek it abroad, and we learn also that it was not to be secured among the neighbors, hence the need of a trip to the remote Taphians.

To use this passage founded on purely fictitious statements made by a purely fictitious character as proof that Odysseus used poisoned arrows is the height of absurdity. If such speeches can be used as proof of anything, this speech is proof that poison was not used in Ithaca and it could not be secured among neighbors, and the very words by which Gilbert Murray supports his theory prove just the opposite.

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BYRON AND THE ELGIN MARBLES

Now when all the world regards the Elgin marbles as the very finest creations of art it is interesting to read some of the opinions regarding them at the time when they were not appreciated.

Just when the English public hesitated in accepting them Byron

wrote his *English Bards And Scotch Reviewers* and he turned aside from his theme to express his opinions regarding these marbles:

Let Aberdeen and Elgin still pursue
 The shade of fame through regions of virtù;
 Waste useless thousands on their Phidian freaks,
 Misshapen monuments and maim'd antiques;
 And make their grand saloons a general mart
 For all the mutilated blocks of art.

It was probably the unjustness of this criticism that made Byron all his life so bitter an enemy of Lord Elgin, a bitterness most fully expressed in *The Curse Of Minerva*.

Few men at that time were better fitted to appraise works of art than Payne Knight, the famous editor of *Homer* and the art critic and collector, one of the great benefactors of the British Museum by reason of a bequest of his own rare and extensive collection of coins, gems, bronzes, and marbles.

This Payne Knight assured Elgin that he had lost his labor in bringing such marbles to England and he urged the committee of the House of Commons, which had the matter in charge, not to acquire these marbles for the British Museum.

JOHN A. SCOTT

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A MATTER OF EMPHASIS

In *Tusculan Disputations*, I, 46, 110-116, Cicero says: Hanc sententiam significance videtur Laconis illa vox, qui, cum Rhodius Diagoras, Olympionices nobilis, uno die duo suos filios victores Olympiae vidisset, accessit ad senem et gratulatus "morere, Diagora," inquit, "non enim in caelum ascensurus et."

What was it that the old Spartan said to Diagoras, or what did he mean? Diagoras was beside himself with joy over his two sons' success. It was the happiest day in his life. "Now you'd better die, Diagoras, for you won't go up to heaven." Such is the frequent translation of the passage. A truly bromidic rendering; for, while this is syntactically true to the Latin, it fails entirely to convey the meaning of the passage — or, for that matter, to convey any meaning at all.

The true rendering here, as so often elsewhere, is a matter of

emphasis, not of syntax alone. "Diagoras, [you are already in the seventh heaven of bliss.] Now is your time to die, for 'twill be no going *up* to heaven for you."

A remarkable modern parallel and illustration of this passage is to be found in Gilbert Parker's *The Seats of the Mighty*, page 212. Captain Moray is being taken back to his dungeon in pain and misery, after an attempt to escape. "A surly soldier came with bread and water. Soon he came again, accompanied by another soldier, and put irons on me. With what questions I could I asked him by whose orders this was done; but he vouchsafed no reply save that I was to 'go bound to the fires of hell.' 'There is no journeying there,' I answered; 'Here is the place itself.'"

F. J. MILLER

THE UNIVERSITY OF CHICAGO

HIBERNATION OF SWALLOWS

The note on the hibernation of swallows, CLASSICAL JOURNAL, xix. 53, reminds me of one of the pronouncements of Dr. Samuel Johnson. It is quoted by Boswell, and referred to the year 1768:

Swallows certainly sleep all the winter. A number of them conglobulate together, by flying round and round, and then all in a heap throw themselves under water, and lie in the bed of a river.

W. P. MUSTARD

THE JOHNS HOPKINS UNIVERSITY

Hints for Teachers

By B. L. ULLMAN
University of Iowa

[The aim of this department is to furnish high school teachers of Latin with material which will be of direct and immediate help to them in the classroom. Teachers are requested to send questions about their teaching problems to B. L. Ullman, Iowa City, Iowa. Replies to such questions as appear to be of general interest will be published in this department. Others will, as far as possible, be answered by mail. Teachers are also asked to send to the same address short paragraphs dealing with teaching devices, methods, and materials which they have found helpful. These will be published if they seem useful to others.]

Latin for English

Much misleading information is often handed out about the word *education*. Many a paper and many a lecture has centered about its supposed etymological meaning, *leading out*. Many a touching paragraph has been spun out of this idea, how, e. g., education *leads* one *from* the darkness into the light. To be sure, the history of the word is not a simple one. It is, of course, derived from *educare* (not *edūcere*). It is true that the eighth edition of Georges' lexicon calls *educare* an intensive form of *educere* and the Oxford English Dictionary says that *educare* "is related to *educere* 'to lead forth,' which is sometimes used nearly in the same sense." But Walde (*Lateinisches etymologisches Wörterbuch*, ed. 2) says that (*e*)*ducare* is from *dux* and hence means 'to be a guide to.' Of course *dux* and *duco* are related words. As early as Plautus, both *educare* and *ducere* are used in exactly (not "nearly") the same sense — that of "bringing up" or "rearing" children. It is from this use, and not from the etymological significance "lead out," that the meaning "instruct" arose. In English, the earliest use quoted by the Oxford Dictionary is that of bringing up persons (1531), though the meaning "instruct" is found soon after (1588).

The significant developments are in the extension of the process of "education" or "rearing" to the period well beyond adolescence, the transfer of the process from the home to the school, and the increased emphasis on formal instruction. All of these took place in the Roman period.

Parallels

A pupil in the Phillipsburg, Kansas, High School (R. Hopson, teacher) brought in a clipping from the *New York Herald* from which I quote a part:

In ancient Rome there were those who kept saying, from one generation to another, that the empire was doomed unless its people returned to the good old ways, and the government quit wasting money. They considered it a sign of social illness that the populace, noble and plebeian alike, should rush to see the Nubian giant slug the herculean Goth, while the temples remained deserted.

History repeats itself. On the same day that eighty-five thousand persons crowded themselves into the Polo Grounds to see the Dempsey-Firpo fight, Lewis E. Pierson, president of the Merchants' Association, addressed the annual convention of the American Society of Certified Public Accountants on the subject of government extravagance.

With elaborate citations from the record, Mr. Pierson showed how this city is getting head over heels in debt. No city makes any pretense of desire to get out of debt.

The meeting adjourned in time to let the certified public accountants, who are really quite human persons, get to the fight in time. Probably Cato the censor went to the gladiatorial combats after trying to save Rome from her follies. Nevertheless Rome fell.

A patriotic organization for young men, called the "American Sentinels," has as one of its features "a yearly 'citizenship day' celebration, at which every member reaching his majority in that year will be formally inducted into citizenship." This excellent idea is a Roman one. The ceremonial induction and enrollment in the list of citizens usually took place on the festival of the Liberalia on March 17 and must have made a deep impression on many young men. The occasion involved a change of garb to the *toga virilis*. There were special religious services. Friends and relatives assembled and went with the youth to the Forum and the Capitol. An elaborate dinner ended the celebration.

According to prophecies, the death of the sacred pine tree of Japan, said to be 1200 years old, was to be followed by a terrible calamity. It died last year, shortly before the great earthquake. This recalls Suetonius' statement (*Galba* 1) that the sacred laurel grove planted by Livia, wife of Augustus, withered during the last year of the reign of Nero, last emperor of the Caesar family, whose death was followed by civil war.

Conducting a Caesar Recitation

In answer to the request in the November "Hints" Miss Mildred Gledhill of New Orleans, La., writes as follows:

Today's lesson is the first ten lines of Chapter 12. Our recitation period is sixty minutes long. As the pupils are thoroughly interested in the story, the first five minutes or so are spent in bringing the movements up to date, along with the incidental map work.

We keep notebooks in which we work out together the harder constructions. Today we finished our notes on indirect discourse and so we wrote out several sentences illustrating the use of the tenses of infinitives. This took perhaps ten minutes.

Next came the work from the text. Since it is near the first of the term, we usually go over the more difficult words and phrases before the sentence is read. After all words are clear one pupil translates the sentence. Then we proceed to the next and so on in the same way, through the lesson. After this we read the Latin. All this takes perhaps twenty-five minutes, which leaves twenty minutes for supervised study. We work together for this time, the object being to develop good habits of study as well as to save time on preparation.

Incidentally we have found time to fill in outline maps with the material to date, and one group has made a relief map of modeling clay.

Making Caesar Interesting

Miss Mary Virginia Clarke of Westport Junior High School, Kansas City, Mo., writes:

I. My class in Caesar copied the Latin of each ablative absolute in Book II, recording chapter and line.

Observations made by pupils:

92 cases in all; 3 repeated.

Chapter XXV has most action, and most cases of ablative absolute.

Reasons suggested by pupils for use of ablative absolute:

1. Rapidity of thought.
2. Much action.
3. Most thought in least space.
4. Quick subordinate thoughts before principal clause—sustained climax.

II. We divided the class into the tribes of Book II. One division in the first row represented Caesar and his army; each wore a self-made badge of the tribe during the recitation (kept in book after class). Pupils placed posters of the day's war news on bulletin board.

For prose composition, a battle of the tribes:

Captives: words left out

Killed: wrong form used

Wounded: incorrect spelling

Spies: strange or extra words

Pupils' comments at close of book:

1. "Aroused curiosity about what would happen to your tribe."
2. "Kept up interest."
3. "Didn't like it; my tribe surrendered too weakly."
4. "Made it real."
5. "Felt spirit of tribe."
6. "Kept in mind names of tribes."
7. "Caused rivalry."

III. Following Suetonius we made up war message to Labienus in code form; this added much interest.

Punning Riddles

The Caesar class of the Kenosha, Wis., High School (Carolyn Holah, teacher), sends the following:

1. What other adverb may *you* use instead of also? *Tu.*
2. What are several large groups of men with *implements of war* called? *Armis.*
3. Who was *one* of the main characters of the Faerie Queene? *Una.*
4. What is it that your mother *gives* you that you especially like? *Donat.*
5. What did the boy find in the river and eat *secretly*? *Clam.*
6. In what do you look when you *wonder* if your hair is straight? *Miror.*
7. Whom did the boy meet when he was in great *anxiety*? *Metus.*
8. What came down on the stage from *above*? *Desuper* ('de' super).
9. What game does your *father-in-law* refuse to play? *Socer.*
10. What people apply a *switch* to little boys? *Vimen.*
11. Who told you that the *cow* was struck by lightning? *Bos.*

Caesar's Bridge

Miss Margaret E. Wallace of Soddy, Tenn., writes:

Almost any device that helps to motivate or add interest to the teaching of Caesar's *Gallic War* has always been welcomed by the writer save that of building the bridge. I felt that insufficient returns were made for time and effort spent, and that many teachers had their classes build that bridge because others had done so, lest they might seem out of date. But after twelve years of teaching the *Gallic War* without a single bridge built, we have at last crossed the Rhine *more Caesaris.*

Probably the chief reason for my change of attitude was to make use of the latent mechanical ingenuity of certain boys in the class. One in particular was fond of working with tools. This boy was made chief engineer, to whose commands the rest of the class gave willing obedience.

Our Rhine was the good-sized stream that flows from the large spring which affords the water supply for the school. The whole class adjourned *ad ripas Rheni* for three regular class periods while the greater part of the work was being done. The girls sat on the bank with books open, ready to approve or criticize. The boys, eager for approval, worked with a will. Some placed

rocks in the soft mud so that those driving piles would not have to stand in the water; others went to the woods near by and cut saplings large and small. The chief engineer measured all timbers to his scale and soon sawing and pounding began.

On the second day while the main body of workmen had gone to the forest to collect more material and but a small garrison was left at the bridge, the work was attacked by the barbarians (Freshmen) who sent a volley of rocks down the steep hillside. The brave guard reinforced *clamoribus puellarum* soon routed the enemy and no harm was done to the bridge.

Just after the first span was completed, three ducks came sailing from above stream and swam single file right under the bridge, which was taken as a good omen, for the birds avoided the left bank and swam steadily to the right shore — approving the new work with contented "quack-quack."

The day the bridge was completed the girls brought a picnic lunch as a surprise for the boys who had worked hard enough to earn a treat. The name of Pontifex Maximus was unanimously given to the chief engineer as his cognomen, in accordance with a custom followed in our Latin Club which requires each Sophomore to answer roll call to a name he has earned for himself in addition to his Latinized praenomen, which he responded to when a Freshman.

So well have the *aliae sublicae supra pontem* served their purpose that they are nearly covered with sticks, leaves, and trash which the frequent heavy rains of this season have brought down stream. Yet these rains have in no way affected the stability of the bridge, and it now serves the public as a foot-bridge of unusual security.

The experiment was very pleasing and successful. It helped to ease the tension in this particular class, the members of which felt that their teacher had been rather severe in her requirements for the year's work. Whether or not future classes will build bridges depends on circumstances — but in this particular case we feel that *exitus acta probat*.

Macaronic Poetry

Nancy Slaker, while a senior in the Scarborough, N. Y., School (A. Ethel Borden, teacher) wrote a poem, called *Iarbas' Revenge*, of which I quote part:

Cum Fama brought to Iarbas
That Aeneas was received,
His rage scivit no finem,
He magnopere was peeved. . . .
Crudelis vir, he cut the wires
To the curling-iron reginae
Et cum, next morn, she rose, erat
More plain quam citadel Mycenae.
Her hair hung straight ad her pedes,
Crines were long and lean,

Et nullus ever would have guessed
 Erat a Tyrian Queen
 Eo tempor' Aeneas came,
 Sed cum he saw her so,
 He raised his manus to his head,
 Dixit, "Nunc I will go!"
 "Last night deus misit me word,
 To leave, by radio;
 Ego refused, sed with you thus
 Mehercule, I'll go!" . . .

Three O'Clock in the Morning

Miss Annie Laurie Walker of the Fort Worth, Tex., High School sends the following version:

1. Vigili(a) extrema noctis,
 Saltamus per noctem;
 Iam venit carrus aurorae,
 Saltem rursus tecum.
 Melodia quae delectat
 Facta videtur nobis;
 Possum saltare, saltare,
 Cara, semper, tecum.
2. Nunc hora sonat in aere,
 Sonans, tonans —
 Cor numerosum salit —
 Carmen amoris dulce —
 Dic futurum mox matrimonium.
3. Vigili(a) extrema noctis, etc.

Questions and Answers

Where can I procure a good translation of Cicero's Letters?

E. S. Shuckburgh's translation in the Bohn Classical Library, four volumes, (London, G. Bell and Sons; New York, Harcourt, Brace and Co.) is the best complete edition. The *Letters to Atticus* are coming out in a new translation, with text on opposite page, by E. O. Winstedt in the Loeb Classical Library (G. P. Putnam's Sons); three volumes have been published. A selection of letters in translation is given in G. E. Jeans, *The Life and Letters of Marcus Tullius Cicero* (Macmillan).

Book Reviews

Rome and the World Today. By HERBERT S. HADLY. New York: G. P. Putnam's Sons, 1922. Pp. XII+362. \$3.50.

This book may be recommended heartily to all teachers of Latin and should find a place in every high school library. Its hero is Augustus. Its theme is the greatness of the Roman Empire, which the author traces to Augustus's reorganization. It is thoroughly readable and interesting, having been written for the general reader, not the specialist in Roman history.

The scope and value of the book are determined by the personality and view-point of the author. President Hadley shows in it the natural qualifications of a good historian—a scholarly mind, sound judgment, keen interest, an attractive style; but his training and point of view are those of a lawyer and administrator rather than of a professional historian. After the regular classical course of his undergraduate days he became in turn a practicing lawyer, Attorney General of Missouri, Governor of Missouri, professor of law in the University of Colorado, and recently President of Washington University. As a result we see Rome's greatest administrator and greatest administrative problems through the eyes of a modern administrator. The book is due, in the author's challenging phrase, to the "stimulating leisure of a prolonged illness." That is to say, being withdrawn from active life by illness he turned to the study of Roman history for an occupation, and thereby gave us one more evidence of the lasting interest of classical studies.

Many reviewers have spoken of the value of the book to the general reader: it may be well here to point out more specifically its value to teachers of Latin. We are hearing much in these days of the objectives of Latin study. Amid the testing of Latin and English results we must hope that no teacher will forget that one of his greatest objectives is to interpret ancient civilization to modern men, to pass on a true appreciation of what Rome did in and for the world. This book is one of a very few that most clearly make us feel the greatness of Rome and of the heritage that she has left us.

To the teacher of Vergil at least the book should seem indispensable. One is sometimes tempted to feel that Vergil went too far in his glorification of Augustus. Here is a modern man of affairs who goes as far, essentially; and who gives reasons in justification of his attitude. Perhaps some of us feel that President Hadley ascribes too much to Augustus; but at any rate he sees Augustus as Vergil saw him. And the teacher will find no book so fit to convey the idea to his pupils. Pupils have been known to listen with more respect to the opinions of an ex-governor than to those of a mere scholar and literary man.

The teacher of Caesar and Cicero will find less that bears directly on his authors, and what is said should be corrected from other sources; for many will feel that President Hadley does less than justice to Julius Caesar and a serious injustice to Cicero. Nevertheless one gets from his book the proper perspective from which to judge their work. It is the best possible corrective of the curious and rather prevalent misconception that the decadence of Rome began with the empire. No one can truly estimate either Roman history in general or the work of Caesar and Cicero in particular if he shares that misconception. One who doubts that their work was merely preparatory to Rome's greatest centuries should read this book.

Since the author is not a classical scholar he was forced to depend mainly on translations of Greek and Latin authors and on secondary sources. But, as he says, he was "not writing history but an interpretation of history." That the book should be wholly free from blemishes of scholarship was not to be expected. They were fewer than might be expected, most of those that appeared in the first edition have been removed by a revision, and those that remain seem to affect in no way the purpose of the book. President Hadley may well be congratulated on the accomplishment of that purpose.

ARTHUR T. WALKER

UNIVERSITY OF KANSAS

Greek Life and Thought: a Portrayal of Greek Civilization. By LA RUE VAN HOOK, Professor of Greek and Latin in Barnard College, Columbia University. New York: Columbia University Press, 1923. Pp. xiv + 329.

Within recent years there have been published numerous books

dealing in detail with separate aspects of ancient Greek life, as well as books encyclopaedic in content, whose purpose is that of reference. There was need of a single work of brief compass which might present salient features of Greek civilization and combine them with reasonable fullness into a well-rounded whole. This has been the purpose of Professor Van Hook, who has attempted "to assist those who wish a better understanding of ancient Greek civilization and culture; to help readers to obtain a more intelligent appreciation of the Greek genius; and to convey a clearer realization of the great indebtedness of the world today to our Hellenic antecedents." The author, accordingly, has omitted details as to food, clothing, peculiar customs, and the like, and has sought to show rather what the Greeks "thought and achieved." He has succeeded in presenting a very vivid and readable account of our ancient heritage.

In twenty succinct chapters he describes Sources of Information; Greek States apart from Attica; Attica and Athens; Architecture and the Monuments of Athens; House, Furniture, and Vases; Sculpture; Athletic Sports and Festivals; Political, Social, and Economic Conditions of the Athenian People; Writing and Books; Literature; Athenian Education; Theater and the Production of Plays; Tragedy; Characteristics of Attic Tragedy; Comedy; Philosophy; Religion; Science; The New Study of Ancient Greece; The Genius of the Greeks. The addition to knowledge gained from modern excavations is given due emphasis. There is a good bibliographical appendix which, however, being arranged to correspond with the twenty separate chapters, necessitates the frequent repetition of titles, these not infrequently varying in the form given. The forty-six illustrations scattered throughout the volume are surprisingly good in view of current methods of illustrating. The book is neatly cased and the typography is unusually clear and attractive. It should prove to be entertaining for general reading and useful in the general courses in civilization now given in many colleges.

The book is unencumbered with footnotes and is marred by few misprints. The sensible plan has been followed of Latinizing the Greek names and terms, with commendable exceptions. The form *hetairae*, page 111, is doubtless an oversight. On page 300 there are two citations of D'Ooge's *The Acropolis of Athens*, with the date wrongly given in the second. It is unfortunate that the long quotation from Zimmern's *The Greek Commonwealth* should require the

propagation, page 82, line 17, of an outrageous grammatical blunder ("obedient to whomsoever is set etc.) Perhaps the use of *proven* as a past participle, page 53, line 2, from the bottom, may be largely a matter of taste. Many still approve Richard Grant White's dictum that in language as in morals there is a higher law than mere usage. Classical scholars, accordingly, may well look askance at such a phrase as "the fourth century A.D.," p. 117, line 23. Examples of questionable usage are remarkably few and slight. Professor Van Hook has provided a book pleasant to look upon, pleasant to handle, and pleasant to read.

G. C. SCOGGIN

CAMBRIDGE, MASSACHUSETTS

An Aristotelian Theory of Comedy, with an adaption of the Poetics and a translation of the Tractatus Coislinianus. By LANE COOPER. Harcourt, Brace and Co., 1922.

Did Aristotle formulate a theory of comedy as a second book of the *Poetics*? Whether he did or not, is it possible to construct his theory from scattered references? Lane Cooper thought it worth trying. In this book he has presented conclusions even more interesting, if sometimes more questionable, than in his *Aristotle on the Art of Poetry*.

Where shall we find the material for such a construction? Mr. Cooper insists that the *Poetics* must be the foremost authority; supplementing this are quotations from other works of Aristotle and allusions to them; and of subordinate but real value is the *Tractatus Coislinianus* (a tenth century manuscript in the Coislin Collection, Paris), of which parts "preserve, if not an original Aristotelian, at all events an early peripatetic tradition," and which has "in certain essentials . . . the universal quality we ascribe to the generalizations of the *Poetics*."

The most attractive and stimulating section of the book is that which illustrates the statements of this manuscript in terms of actual situations in Aristophanes, Shakespeare and Molière. Mr. Cooper has the gift of vitalizing generalities with concrete instances. He also delights us with his own delight in refuting the conventional view that Aristotle underrated Aristophanes.

His main argument, however, must not be accepted too readily. Mr. Cooper applies Aristotle's requirements for tragedy directly to comedy, with one exception, on the assumption that to Aristotle the

tragic and comic poet were aesthetic twins. But, granted that comedy and tragedy are both art forms, it is certainly imputing to Aristotle a consistency little short of mechanistic to claim that he would have laid down identical structural rules for both forms of drama. If, for example, organic completeness and strict motivation are to Aristotle primary requirements in good tragedy, does it follow that he would not have recognized the legitimate comic appeal of the unsequential? Mr. Cooper, it appears to me, goes too far in a rigid transference from the *Poetics*.

But, this aside, the organization of Aristotle's stray statements into a synthesis is excellent. The action must be ludicrous, "that sort of shortcoming and deformity which does not strike us as painful and is not harmful" in agents baser than ourselves. Then follows the main question, which to Aristotle was (and to us should be) not the origin of comedy, but its final cause, its purposed effect. What corresponds in comedy to the arousing and catharsis of pity and fear in tragedy? Mr. Cooper studies the *Ethics*, and suggests that anger and envy may be the proper emotions for comedy to deal with, both arising from that sense of disproportion which is the basis of laughter. Or is it to be a catharsis of laughter itself, to get us ready for the serious life? The *Tractate*, to be sure, says "through pleasure and laughter effecting the purgation of the like emotions."

This question, the most important raised by the book, obviously is not and cannot be answered. That makes it all the more interesting! Mr. Cooper goes some distance in considering the implications, quoting from Freud, Croce and George Meredith (he apparently disregards Bergson). I wish he had pursued the problem further.

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